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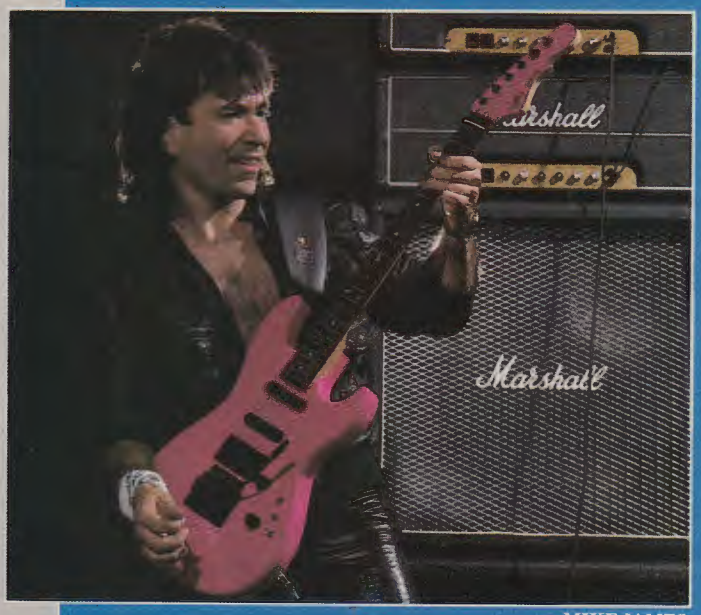

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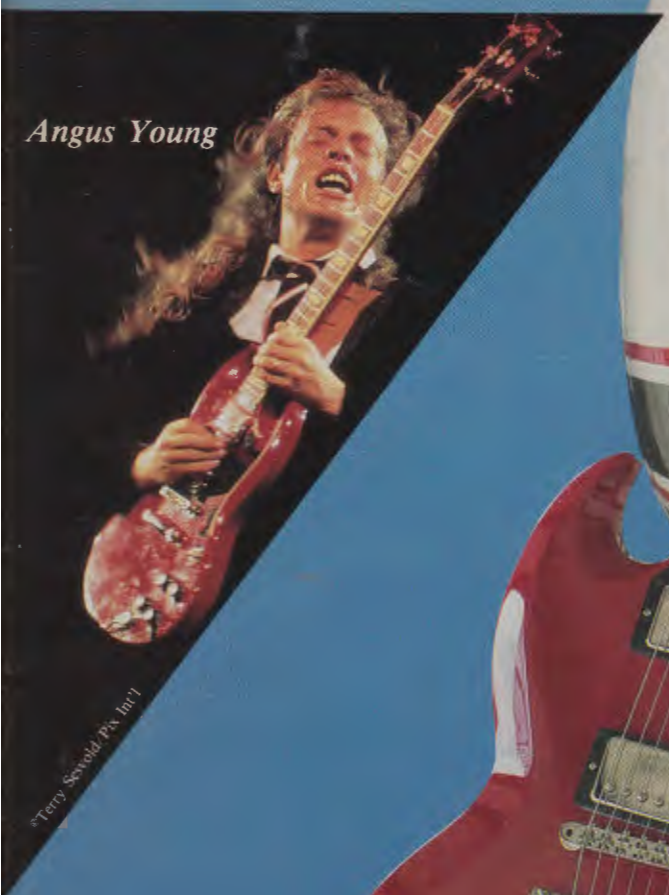

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Letters

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Dear **GUITAR**,

I must tell you how much I appreciated the March, 1986 article on Steve Vai. He is one astounding guitarist whose time to shine has arrived.

I recently had the pleasure of seeing Vai perform with Alcatrazz in Denver and must say he is both a technical and imaginative wizard on his instrument. Playing for an audience of less than 200, Vai dug down deep inside to put on the best show of any entertainer I have seen.

Vai's Guitar Secrets column is a blessing that brings his abundance of theory and innovative ideas to the struggling musician.

John S. Donoho
Sterling, CO

Dear **GUITAR**,

To start this mode of communication off, I would like to say that your magazine is the best! I used to think Circus was, but then a friend got me your September, 1985 issue, with *Purple Haze* in it and I fell in love with the magazine. I'm an ecstatic lover of 60's and 70's music, as well as the 80's. How about doing us guitarists with a taste of older music a favor? How about *Dream On*, *Sweet Emotion*, *Walk This Way*? I'm sure it would be greatly appreciated by others, as well.

Jimi Lambert
Salina, KS

Dear **GUITAR**,

Even though I am a keyboard player, I find your magazine worth paying for. I enjoy your articles and interviews with a diverse amount of musicians. You don't have to be a bassist or guitarist to enjoy the columns like On Songwriting, Rock Climbing and Open Ears. Thanks a bunch.

Jerry Morrow
Arlington Heights, IL

Dear **GUITAR**,

I'm writing in regard to your article on Yngwie Malmsteen and Billy Sheehan in your March, 1986 issue. Upon reading that article, I concluded that the only thing more comical than reading these conceited twerps indulge in self-worship was the fact that my fellow readers voted Geddy Lee a more talented bassist than John Entwistle, Jaco Pastorius, John Paul Jones and Chris Squire!

Not to knock the recent inclusion of more material on Jimmy Page and Led Zeppelin, but why are you making such a big deal of your transcription of *Stairway to Heaven*, when anyone with any musical knowledge who has been playing guitar for six months can play that song note for note already?

Kevin Roche
Fairfield, CT

Dear **GUITAR**,

I have been a subscriber to your magazine for over a year and I notice that you pride yourselves on covering different styles of music, with emphasis on heavy metal. There's one band you have yet to cover: Stryper. Like Ratt and Motley Crue, they originated from Los Angeles, but they sing for Jesus Christ. I saw them in concert recently and they were fabulous. Michael Sweet and Oz Fox play blistering dual guitar leads and Robert Sweet's drum set-up was completely awesome! I hope we soon see an interview and a transcription from them!

Todd Mapes
Alva, OK

Congratulations to Mike Musselman, 27, of Altoona, PA who won the Steinberger guitar; and Mark Weatherbee, 23 , of Pictou, Nova Scotia, who won the Schecter guitar!

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Photo by Ross Man

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ROCKFILE

Interview by Marie A. Cruz

Dave Plastik

BEGINNINGS: I was in a pretty successful band in Florida from 1977 to 1980, named The Kids. It was my first money-making band. We played Top 40 and original music. When we started out I was 15, the bass player was 14 and the drummer was 16. It was a real good band and we were one of the top local draws. We were really into our music and we lived together. We shared a house with another band called Tight Squeeze. The guitar player from that band went on to join the Romantics. It was a great environment to grow up in because everyone was always playing music. I was also glad to grow up in Florida, as compared to L.A., because I didn't learn to play the Eddie Van Halen, Part II. It made me a more well-rounded player, rather than just a heavy metal hothead.

LUCKY BREAK: I got my first big break from Pat Thrall, who was Pat Travers' guitar player. He had seen me playing in clubs in Florida and he liked the way I played, so he promised he would get me a gig. He followed through on his word and in 1980 I was flown out to California to do a record with Alfonso Johnson, Ronnie Dio, Jesse Harms and Sammy Hagar's guitar player. Although the album was never released, playing with these guys was the turning point of my career.

HANGING OUT: Almost all of my gigs have come from word of mouth. Music is a very social business. It's a who you know thing. You've got to play well and back up any gigs you might get with good playing, 'cause if you fall short on your playing, you won't continue getting gigs. It's important to be personable and make friends. One thing that people do more than play their instruments is gossip. If you're around and they're talking about you, they'll always go, 'We've gotta have that guy.' That's how I got on the Keel record. I also got the Heaven gig that way. I was still in Steeler and I was hanging out with Allan Fryer in the Rainbow and we were saying we should play together. This was two years before he even asked me to join and it was something I had forgotten about, so when I was looking to leave Talas, I got a call from Australia. It was Allan asking me if I was ready to do it, and I said, 'sure.'

TALAS: Being in that band taught me that it doesn't matter how good the players are, but how well they work with each other. Talas was a disappointment for me only because the level of musicianship was so amazingly high, it was scary. But no one ever worked together. You had three amazing musicians all playing different things on stage. There's no mistaking the fact that Billy Sheehan is an amazing talent, but it was always like everyone was trying to showcase themselves.

EQUIPMENT: Right now I'm using a Guild Blade Runner. I wanted to use something different because everyone was using Strats and Explorers. I saw this Guild Blade Runner, it had holes in it and it looked incredibly neat, like something out of Star Wars. I decided to use it in the Heaven video because of the fact that it looked so different. I didn't think it would sound good because of the holes in it. But one day, I brought the guitar into rehearsal and the guys wanted to hear it, so I plugged it in and it sounded incredible! I'm also switching to Hartke speakers, which are made out of aluminum. Not only do they look great on stage, but they're completely different. People get so threatened; they say things like, 'Okay, we have to have Marshalls to sound like rock 'n' roll' and they won't try anything new. I'm going exactly in the opposite direction. I'm saying, 'Oh, it's not a Marshall, give it to me.'

WORST GIG: I was out with Pat Travers and his bass player one night in Florida and we were hanging out in this club. They asked us to jam on stage. We had been drinking a bit, which I usually don't do before I play. But I said, 'sure.' So we went up with another drummer and we started playing a bunch of Pat Travers material. The place went crazy, because this was in 1980, at the height of Pat's career. I was playing a solo and I was really getting into it. I'm moving. I see this kid pointing at me and yelling, 'Mitch, Mitch!' I figured that this guy was digging it and really liking it. I found out that he was actually saying, 'Mitch, Mitch, your guitar is unplugged!' It was like a slap in the face.

BEST GIG: There are lots of highlights, but the best one was going on tour with Dio a couple of months ago. We were just getting out with Heaven for the first time. Being on stage at Cobo Hall in Detroit, in front of 20,000 people gave me the biggest rush.

FALSE STARTS: Every project I've ever done has been a false start. When I first joined Talas, I thought it was going to be the supergroup of the 80's, but it wasn't. When I went out to California, I thought I was a star and that I had made it, but I hadn't. When I played with Graham Nash on the soundtrack to ***Fast Times at Ridgemont High***, I thought I was going to get a gold album. I figured I couldn't miss with Irving Azoff doing the record and with the Eagles, Stevie Nicks and Sammy Hagar on the Lp. The album sold about 20 copies. The expectations were always there, even though they weren't totally realized. In a way I think it's good, because I won't take it for granted when I am successful and I might be able to stay that way, instead of screwing it up. Right now I'm just practicing at being famous.

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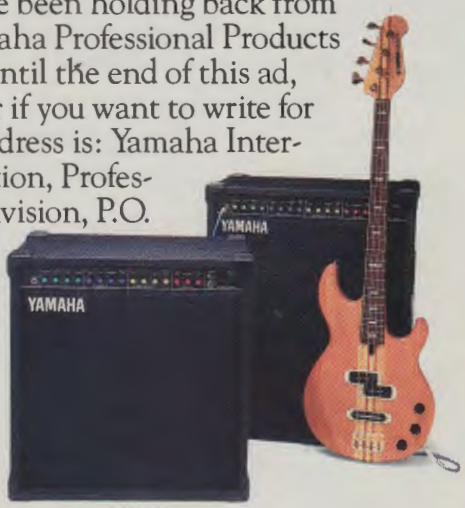

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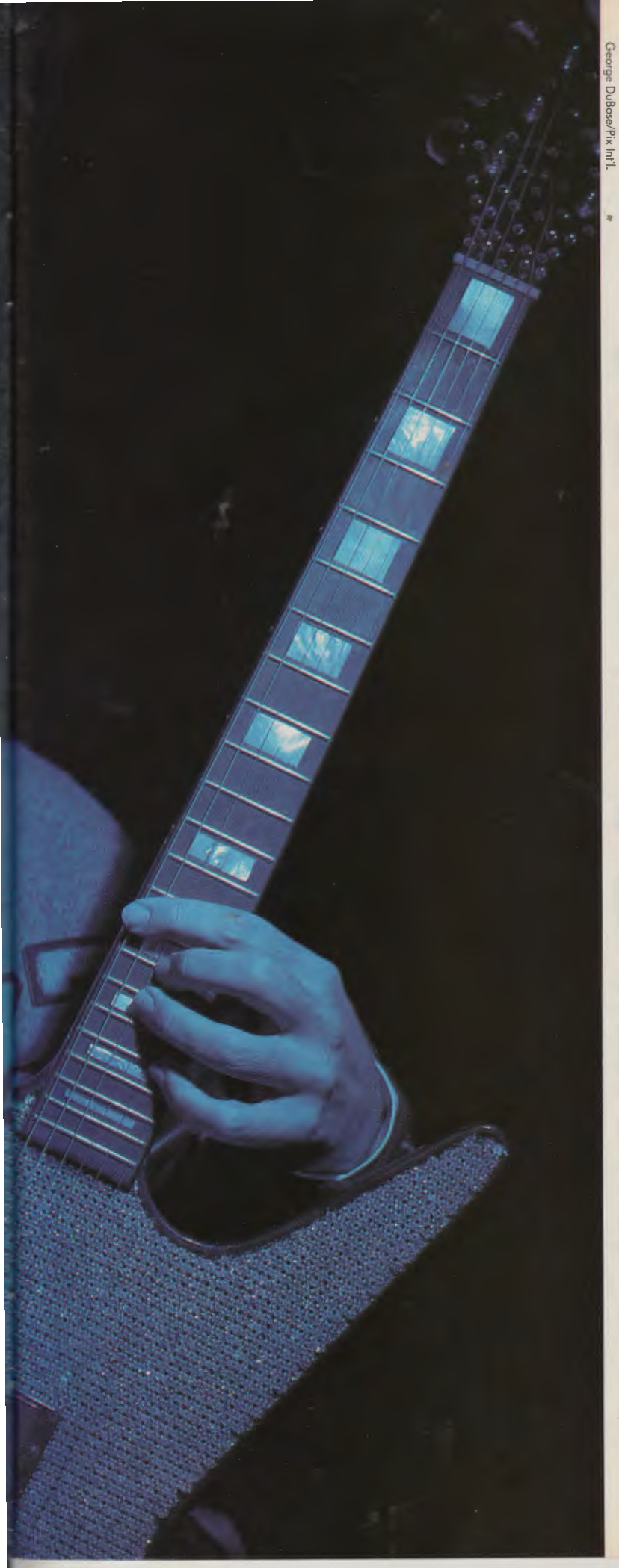


George DuBose/Pix Int'l.

MUSICAL APPRECIATION

ZZ TOP
ELIMINATOR

by Wolf Marshall

ZZ TOP has achieved near-legendary status with platinum LPs, sold-out record-breaking tours, outrageous staging and macho charisma accentuating fast cars, easy women and audacious living. When **Eliminator** blazed across the finish line in 1983, it was a surefire winner. Fueled by raunch, a potent blend of punchy blues with visceral hooks and sexual innuendo, it was timeless in its import.

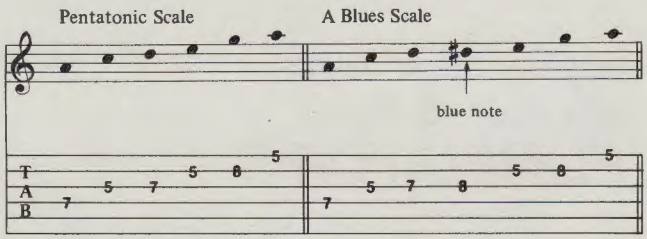
All the songs and arrangements on **Eliminator** are based on simple yet elusive ingredients. The rich, Texas blues-rock tradition (on which Johnny Winter and Stevie Ray Vaughan also were weaned) is fused with the power and crunch of contemporary hard rock/metal music. Primarily, the music relies on solid riffs (the backbone of hard rock) to establish forward motion and uncomplicated but driving chord progressions to maintain momentum.

The chord sequences (song structures) are all derived from the fundamental vocabulary of blues and rock 'n' roll. I IV V (in A: A D E) from the standard 12-bar blues pattern and I vi IV V (in A: A F♯ (minor) D E) from the genesis of rock, are subjected to various transformations and treatments intrinsically guided by the compositional style of Billy Gibbons (guitar), Dusty Hill (bass), and Frank Beard (drums).

Additionally, the interaction of Gibbons with the Hill/Beard rhythm section provides a pulsating, infectious beat (a prerequisite for blues-rock) which further propels the music. It lends firm support to Gibbons' "loose but tight" rhythm guitar parts. The final result is a kinetic, animated performance in the fast-to-medium tempo pieces, and a smoldering, hypnotic pace in slower tunes.

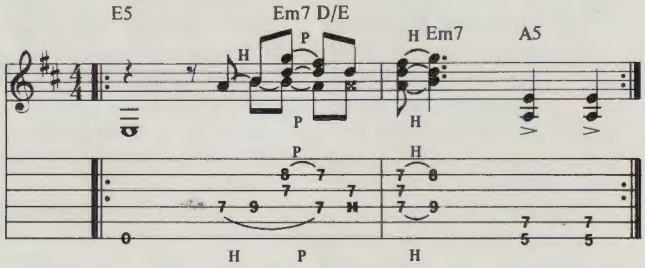
It should be of great interest to aspiring rock songwriters to note the forms in which the songs are composed. Eight out of eleven tunes (on **Eliminator**) use verse repeat structure exclusively! *Gimme All Your Lovin'* and *If I Could Flag Her Down* use verse and chorus structure, yet only one, *Got Me Under Pressure*, uses a verse-chorus-bridge formula (which

proves to be the most complex from the standpoint of form). This is a direct influence of the 12-bar blues form (verse repeat as opposed to binary and ternary forms) on ZZ Top's songwriting. Monotony is relieved by an ingenious solution to the nagging problem of maintaining musical interest within such simple song forms. Each song contains contrasting chord progressions for the guitar solo sections, so that they may independently function as instrumental thematic areas. This serves to highlight the solos as well since they are (like the vocal lines) mainly pentatonic and blues-scale derived.



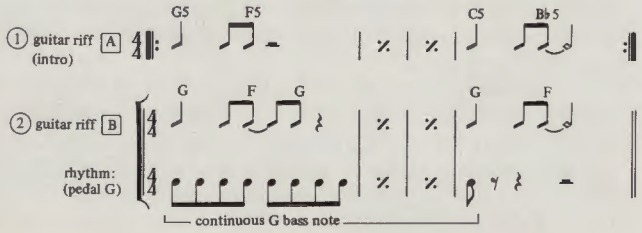
Similarly, Van Halen, AC/DC and Aerosmith (to name but a few) have used this tactic in many of their songs to the same end (that of musical contrast).

Billy Gibbons is a master of *THE RIFF*. His trademark riffs not only impart an intangible quality of unification (song structure "glue") to the material but bestow a strong communicative feeling which is the essence of the blues. Often, his riffs are both lead and rhythm guitar playing presented simultaneously—the distinction between lead/rhythm roles is cleverly blurred, as in this riff from the chorus of *Got Me Under Pressure*:



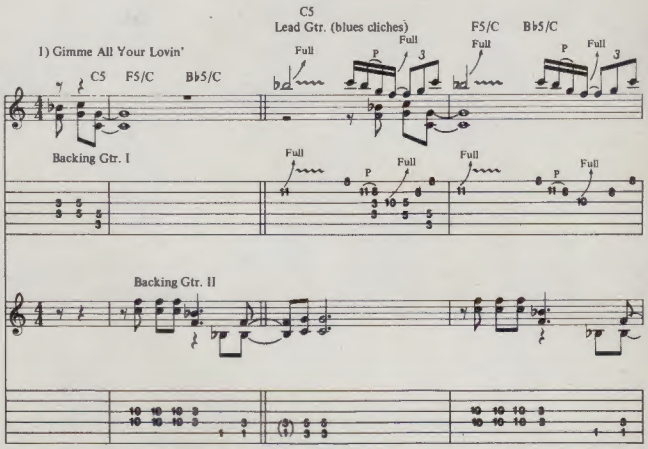
In his hands, simplistic three chord (or less) patterns are shaped into sonic events. Furthermore, Gibbons' knack for creating the appropriate guitar hook (by way of riff) for a song rivals that of Keith Richards, Pete Townshend and George Harrison, while the ferocity with which it is delivered has an intensity that challenges the likes of Ritchie Blackmore and Edward Van Halen.

The vocal and lyrical themes are then introduced and expanded over Gibbons' integral riffs. A procedure known as *pedal point* (a staple for countless rock bands) is effectively applied (in nine out of the eleven tunes on **Eliminator**) to form a rockhard foundation for the movement and development of the guitar parts (as well as vocal melodies). A definitive example of this can be found in the riff ① and rhythm ② intro/verse segments of *I Got the Six*:

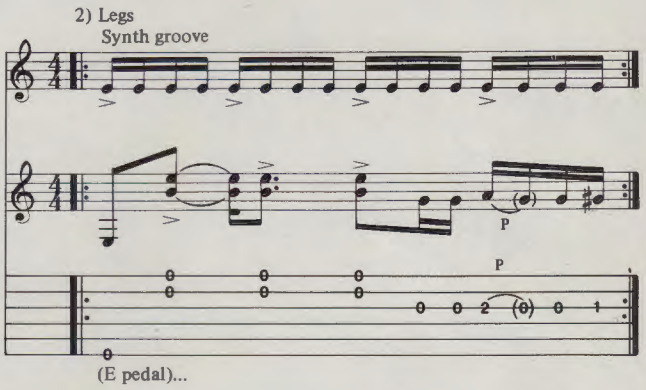


The pedal point (bottom of ②) is played with a pumping G bass note (in continuous 8th notes) against Gibbons' "Kinks-style" guitar hook ①. The combination results in an aggressive, driving pulse which reflects the blatant sexual intent of the lyrics and theme.

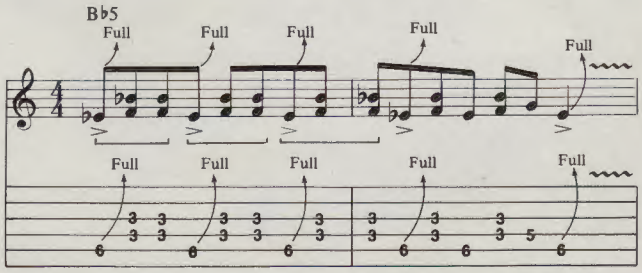
The "traditional blues meets the '80s" ethic is constantly at work on **Eliminator**. Notice the use of familiar blues cliches against ① the churning metallic power chords in the intro bars of *Gimme All Your Lovin'*:



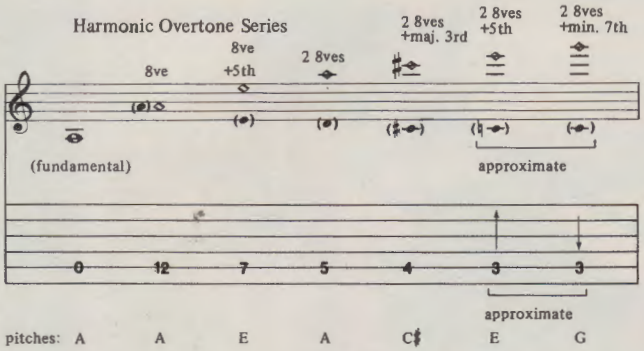
and ② the syntho-pop dance groove of *Legs*:



Gibbons also mixes metal mannerisms (muffled notes, belching bass slides and growling bass note bends) into his unique style. Incidentally, Gibbons was one of Hendrix's favorite players and they, no doubt, influenced each other. This chord/melody fill (used in the breaks of *Gimme All Your Lovin'*) is characteristic of a typical Billy Gibbons rhythm/lead approach. Notice the low note bending and the rhythmical displacement of the lick which generates its own internal syncopation (marked by accents>).

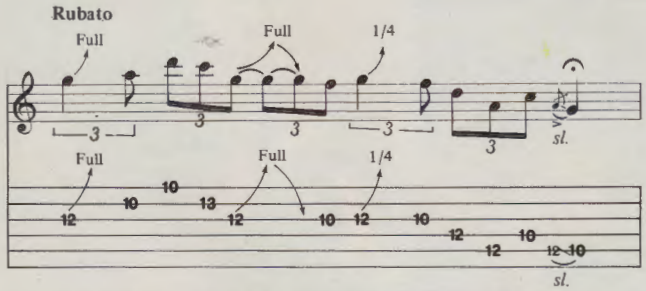


Virtually every rock guitarist performing today includes pinch (artificial w/pick) harmonics in his or her arsenal of sound effects. However, Billy Gibbons has been incorporating these stylistically into his solos since the early 70s (and probably before). His multiple harmonic chirps are heard in unpredictable spots in all his single note solos as well as his background fills. They are pick-articulated extensions of the acoustic overtone series (the division of a string's vibration modes). Through an understanding of this phenomenon it is possible to obtain many harmonically related notes (artificially produced) from a primary fundamental tone. Here is an example of this principle as it occurs in nature:

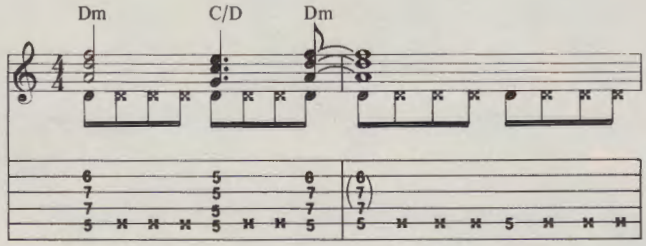


Pinch harmonics merely replace open harmonics along the string length (over the fretboard) with artificial harmonics generally found over the body of the guitar. The action of pick plus finger or thumb edge creates the overtone harmonic. Gibbons is an absolute whiz at working these squeals into the melody lines of his solos. (Gibbons uses a coin for a pick.)

I Need You Tonight is a masterpiece of the blues ballad genre. The D minor tonality provides a dark, plaintive key center for Billy's particularly expressive blues playing. The intro (done a cappella) guitar lick is enhanced with some slap-back echo:

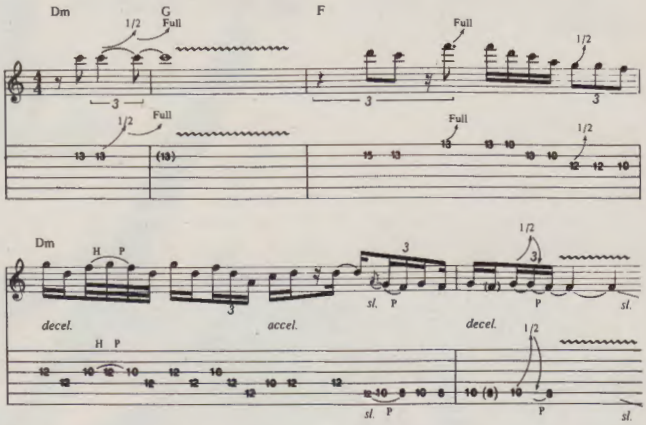


The pedal point of D (with D minor and C triads) creates a lingering, unresolved feel which depicts the brooding mood of the lyrics.



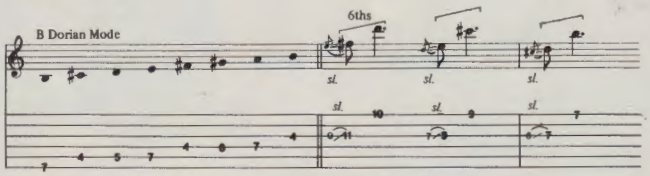
(D pedal). . .

This excerpt (from the 2nd chorus of the first solo) is a prime example of Billy Gibbons' dramatic blues solo style. The accelerando-decelerando (laying back and rushing) rhythm gives the lines an elastic, fluid quality which is reminiscent of some of Eric Clapton's finer blues outings. The tone and conviction is equally bone chilling. Notice the strict adherence to D blues and D pentatonic minor scales solely.



Elements of comedy are let loose in *TV Dinners*. The droning D (min) to B (min) chord structure with its insistent ♪♩♪ rhythm figure is a sparse but effective background for the sardonic Ray Parker style (a la *Ghostbusters*) vocals and 1980s bachelor dilemma storyline (a modern blues lament?). *Thug* has psychedelic sci-fi synth sound effects juxtaposed over a simple "cajun swamp-rock" groove. The quasi-funk bass solo is an unexpected quirk and functions as the instrumental contrast (interlude). Dusty Hill delivers a tongue-in-cheek "slap style" thump solo with the sole accompaniment of Frank Beard's minimalistic drum beat.

If I Could Flag Her Down, with its 12/8 blues shuffle and boogie-rock guitar hook, reveals ZZ Top's Texas blues (T-Bone Walker/Freddie King) roots. Notice the use of sixths (typical of Gibbons' style) from the B Dorian mode against B5 in the solo:



This is another example of a blues cliche moved into the 80s.

Dirty Dog and *Bad Girl* are straightahead raunchy rockers (in the vein of AC/DC, Van Halen and Bad Co.) with sprinklings of more blues seasonings. Both rely on heavy-handed power chording, pounding rhythm section grooves and explicit sexual connotations. Both tunes share a live quality (of "jamming") and *Bad Girl* even features some impromptu audience participation.

Sharp Dressed Man reinforces the vivid imagery of the record. The Texas blues-metal crossover riff (Gibbons' specialty) establishes a cruising mood (ZZ Top is true hot rod music) and the catchy lyrical hooks give it a universal appeal. Slide guitar is heard in the first guitar solo and the extended outro solo captures some of Billy's most driving and emotional moments. Though he doesn't indulge in excessive speed playing and exotic scale excursions, Gibbons maintains a powerful and compelling guitar presence due to his natural rhythm feel, sense of dynamics and proportion, soulfulness and overall taste. He is a masterful storyteller on the instrument and speaks eloquently and colorfully. ■

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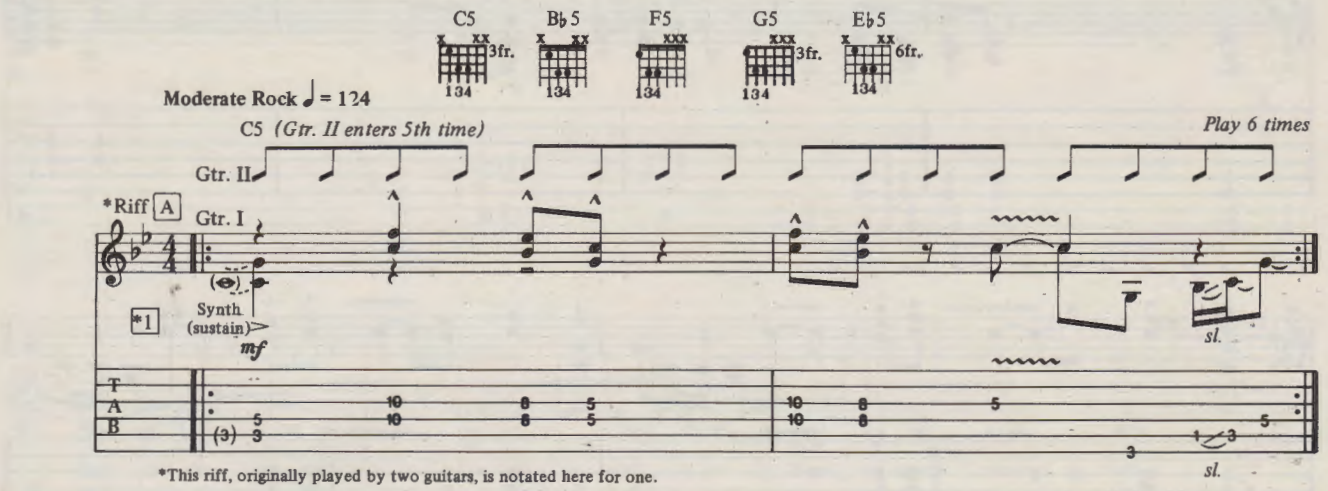
Tablature Explanation Page 60

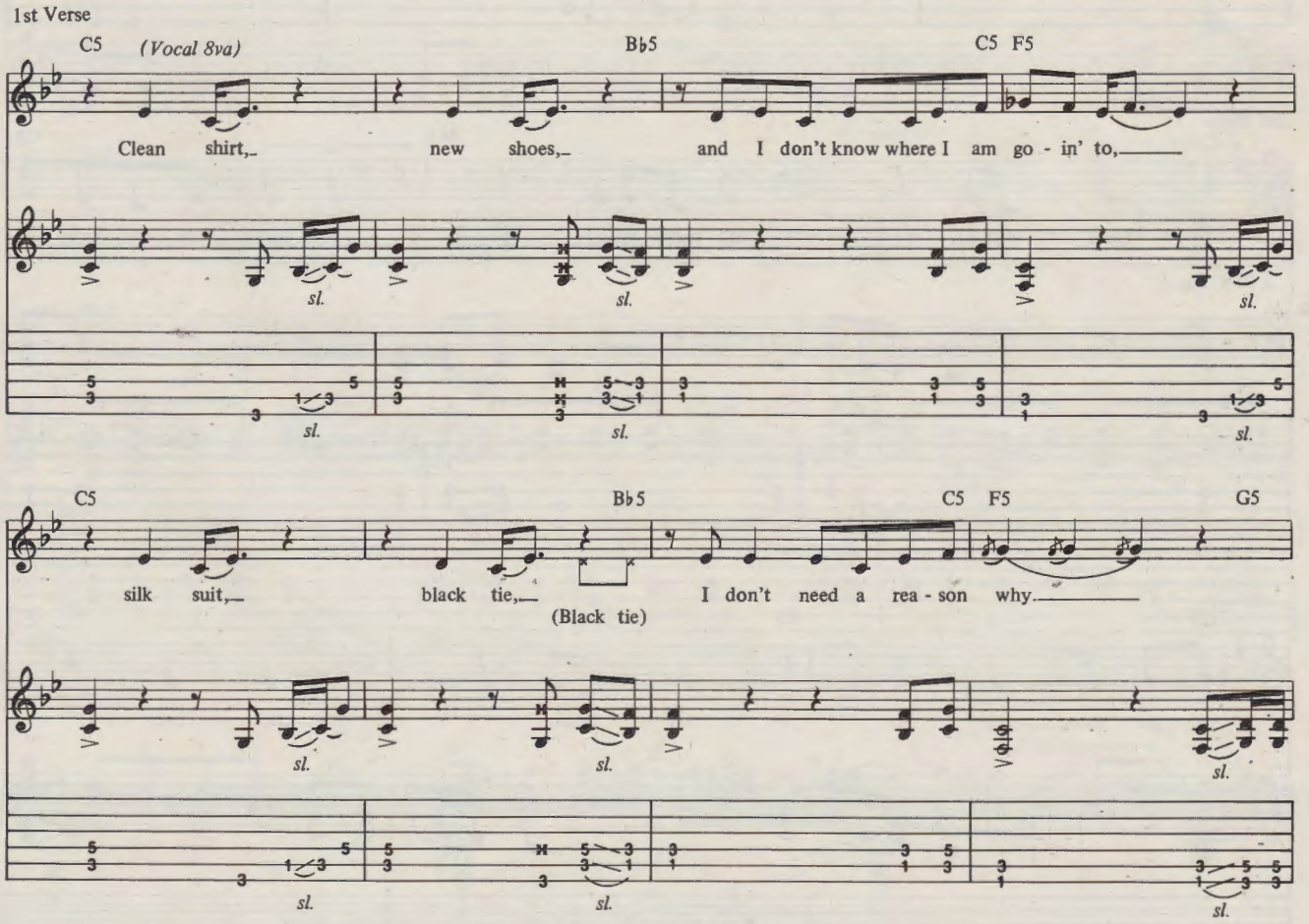
SHARP-DRESSED MAN

As recorded by Z Z Top
(From the album ELIMINATOR/Warner Brothers 1-23774)

Words and Music by BILLY GIBBONS, DUSTY HILL, FRANK BEARD



*This riff, originally played by two guitars, is notated here for one.



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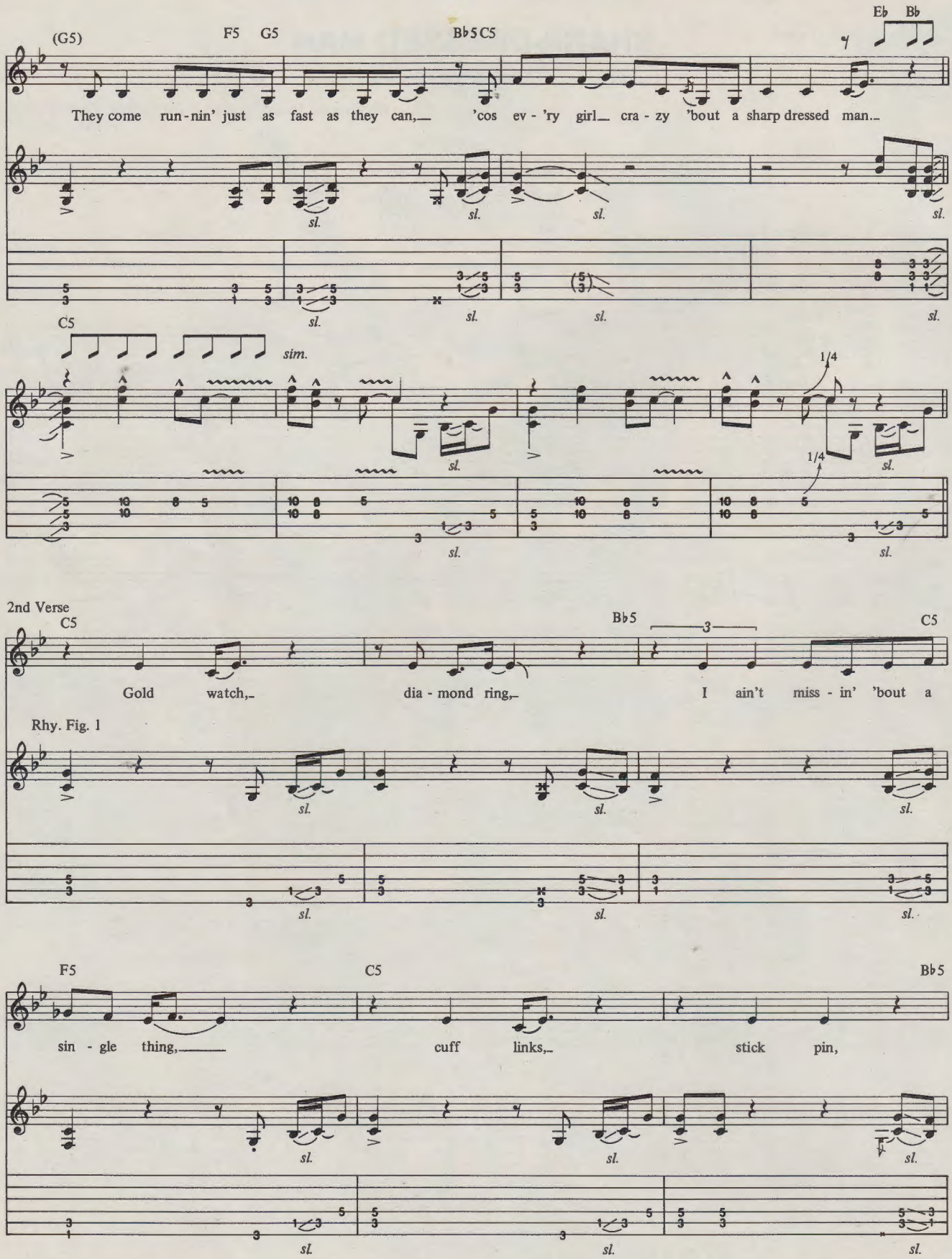
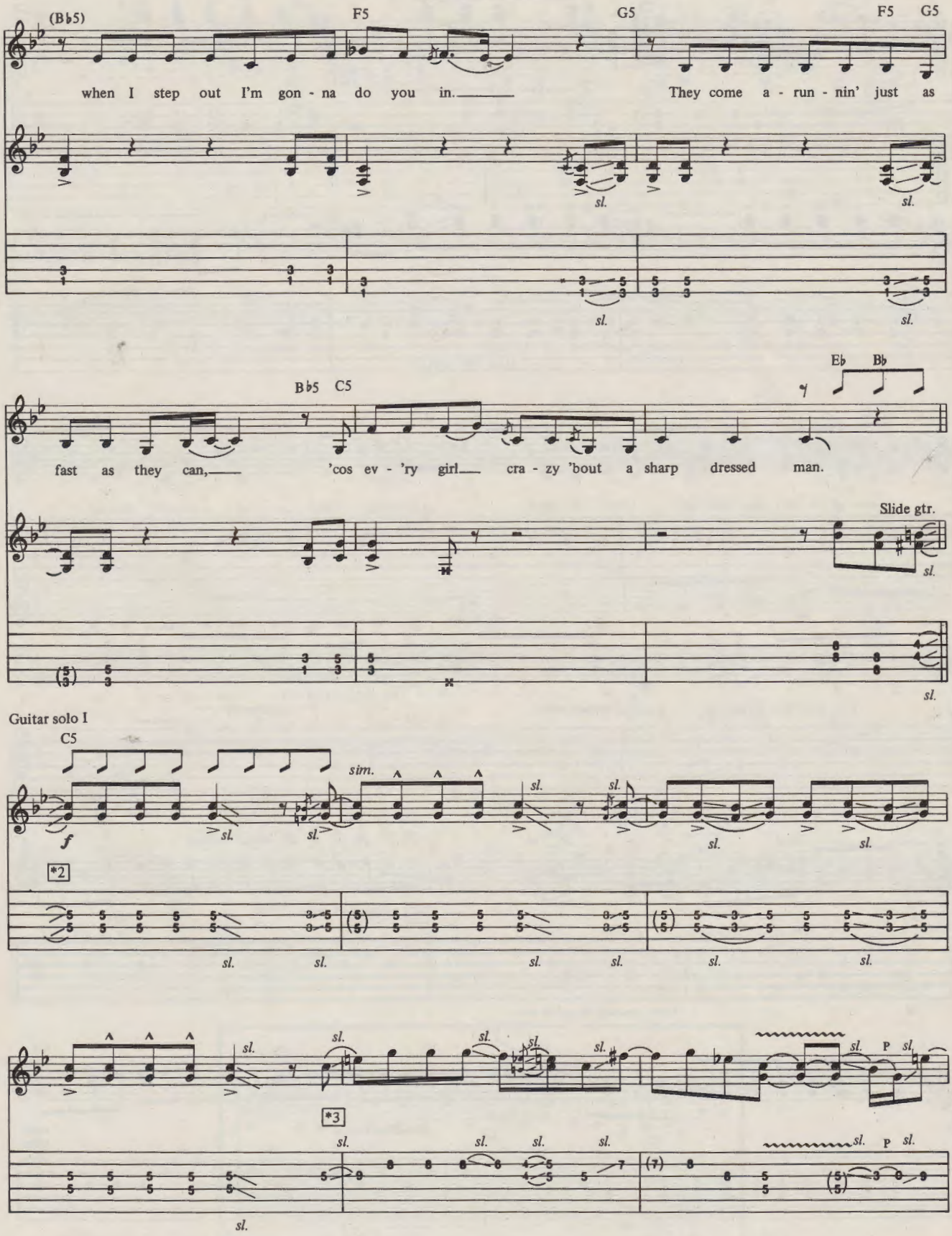
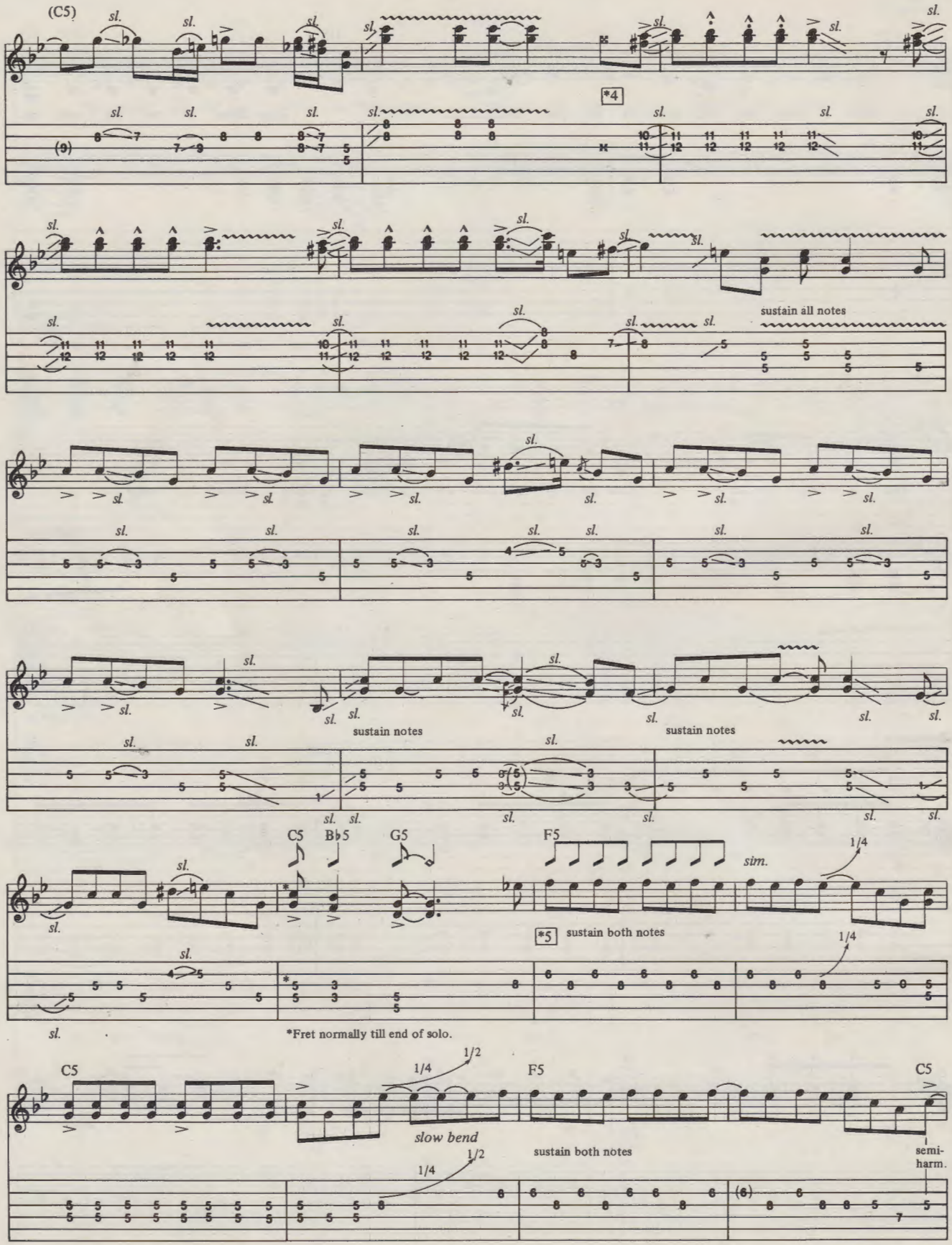
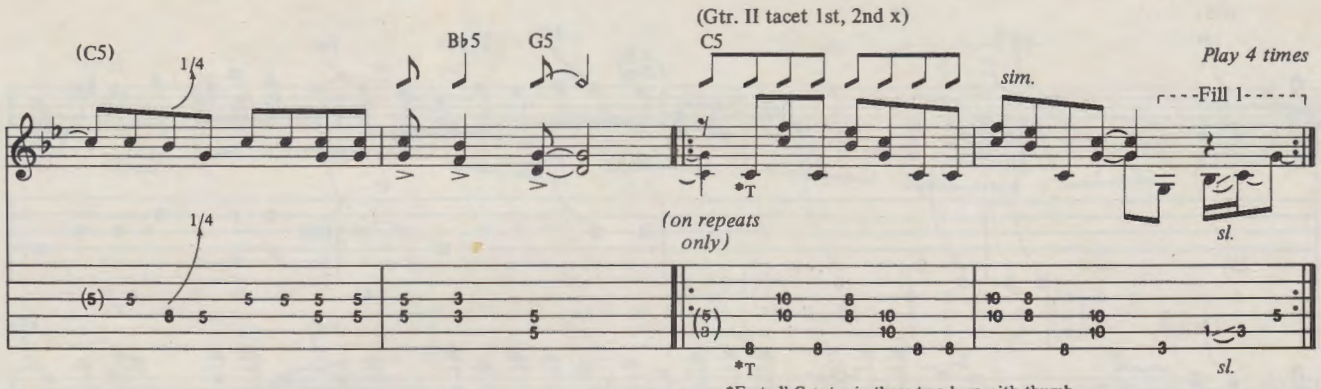
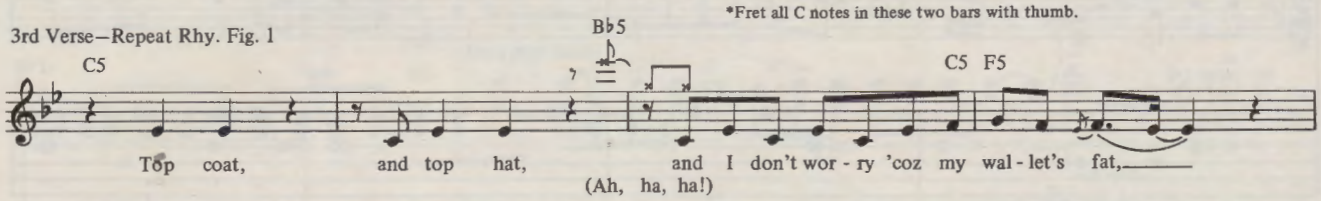

(G5)
F5 G5
B♭5 C5
E♭ B♭
They come run-nin' just as fast as they can, 'cos ev-'ry girl cra-zy 'bout a sharp dressed man.
sl.
C5
sim.
1/4
2nd Verse
C5
B♭5
C5
Gold watch, dia-mond ring, I ain't miss-in' 'bout a
Rhy. Fig. 1
F5
C5
B♭5
sin-gle thing, cuff links, stick pin,

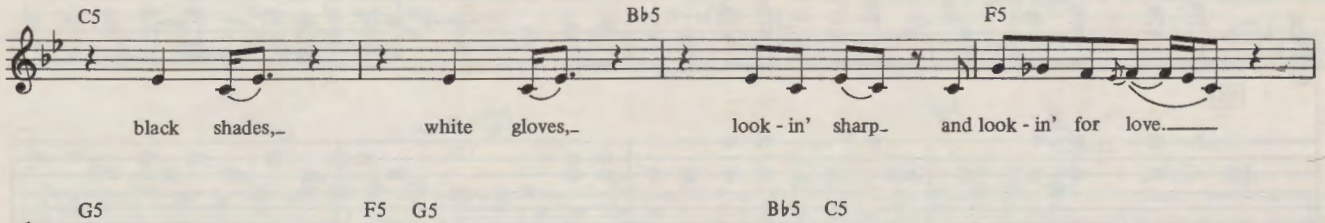

(B♭5)
F5
G5
F5 G5
when I step out I'm gon - na do you in.
They come a - run - nin' just as
sl.
B♭5 C5
E♭ B♭
fast as they can,
'cos ev - 'ry girl
cra - zy 'bout a sharp dressed man.
Slide gtr.
Guitar solo I
C5
sim.
f
*2
*3
P

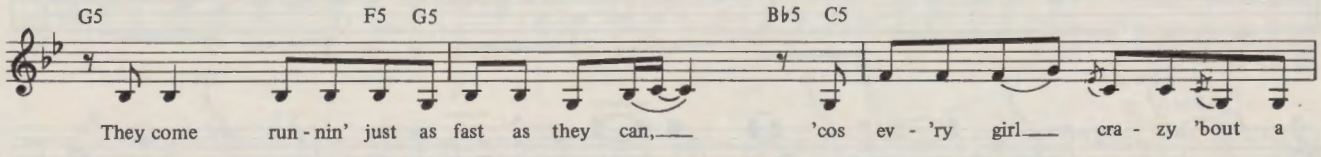

(C5)
sl.
*4
sustain all notes
sustain notes
sustain notes
C5
B♭5
G5
F5
sim.
1/4
*5
sustain both notes
*Fret normally till end of solo.
C5
1/4
1/2
F5
C5
slow bend
sustain both notes
semi-harm.

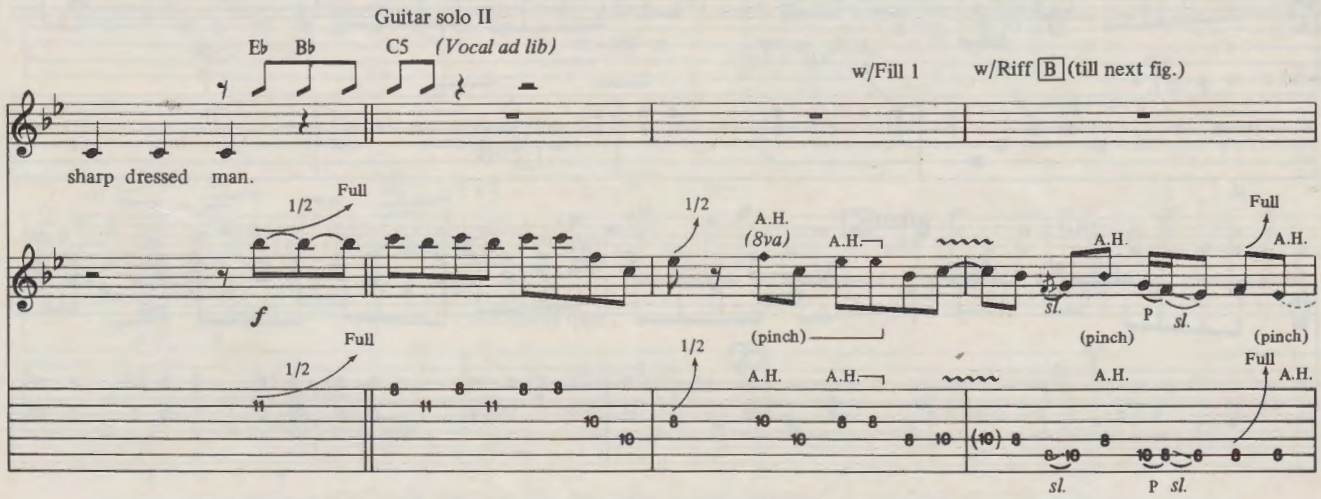


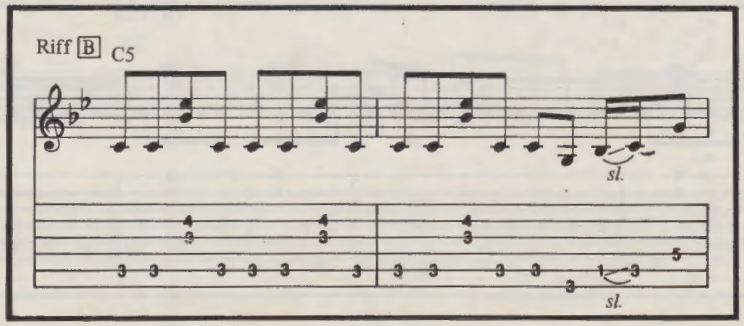
*Fret all C notes in these two bars with thumb.

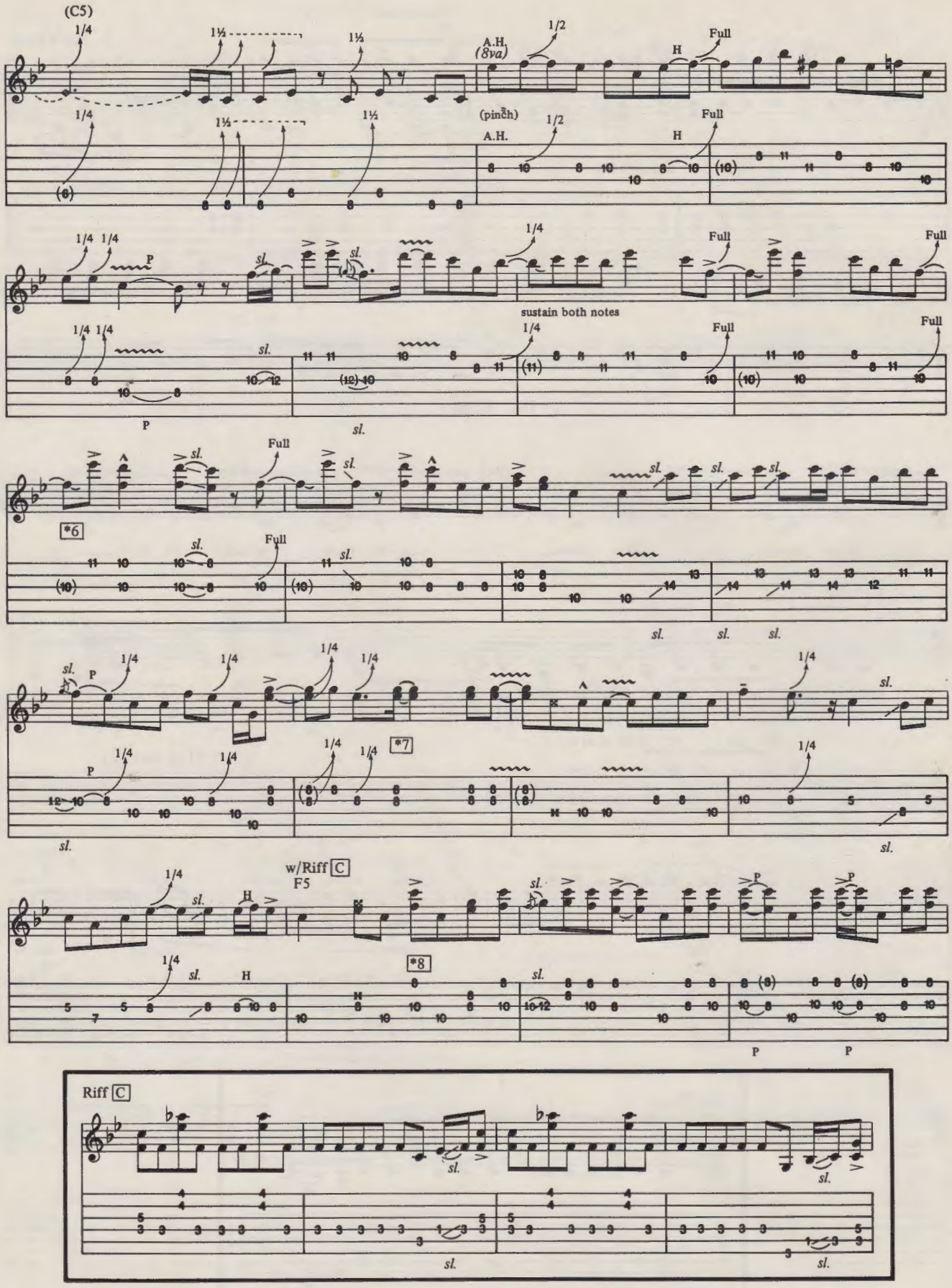


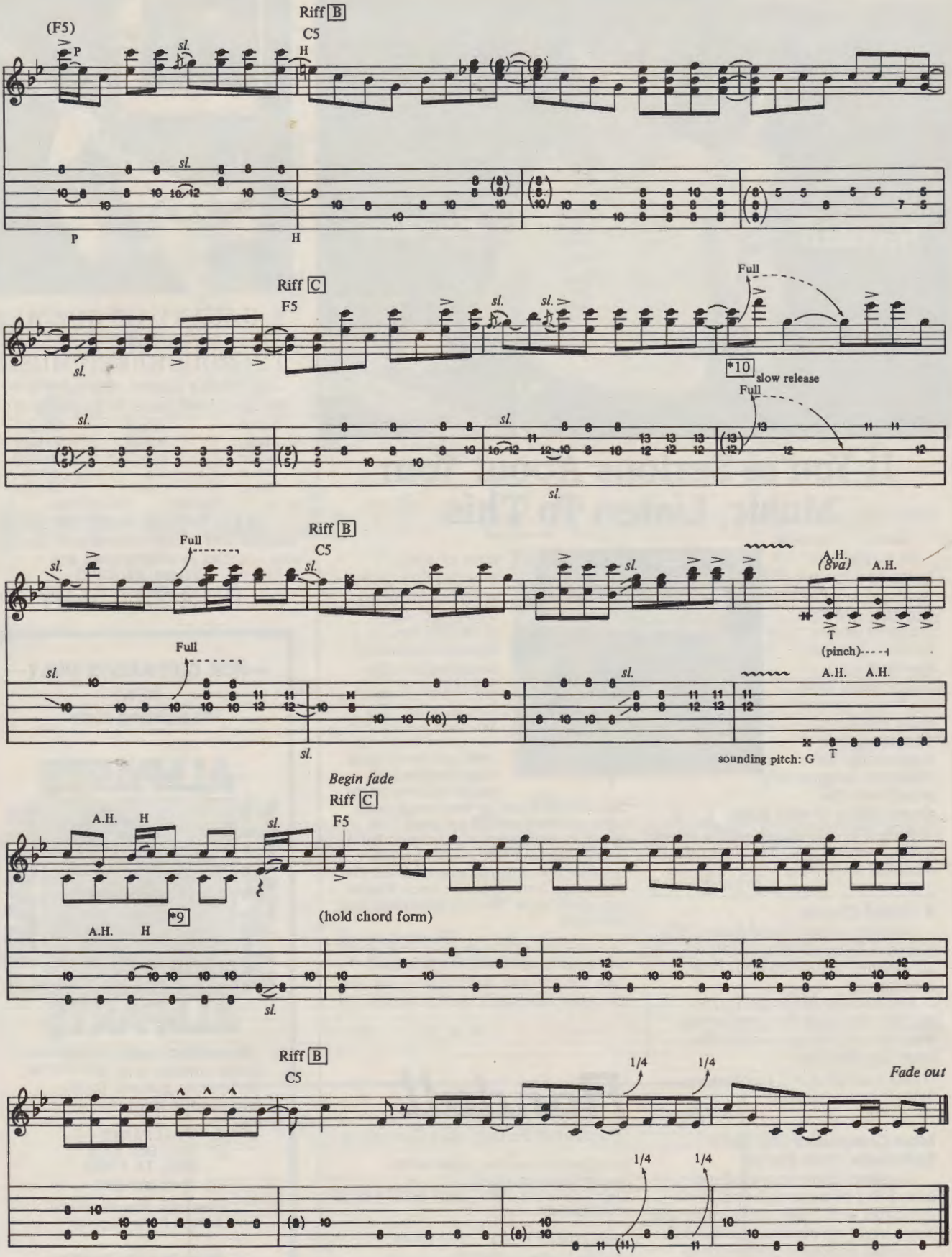









(C5)
A.H.
(8va)
(pinch)
sustain both notes
*6
*7
*8
w/Riff C
F5
Riff C


(F5)
Riff B
C5
sl.
P
H
Riff C
F5
Full
*10
slow release
Riff B
C5
Full
A.H.
(8va)
(pinch)
sounding pitch: G
Begin fade
Riff C
F5
A.H.
H
*9
(hold chord form)
Riff B
C5
1/4
Fade out

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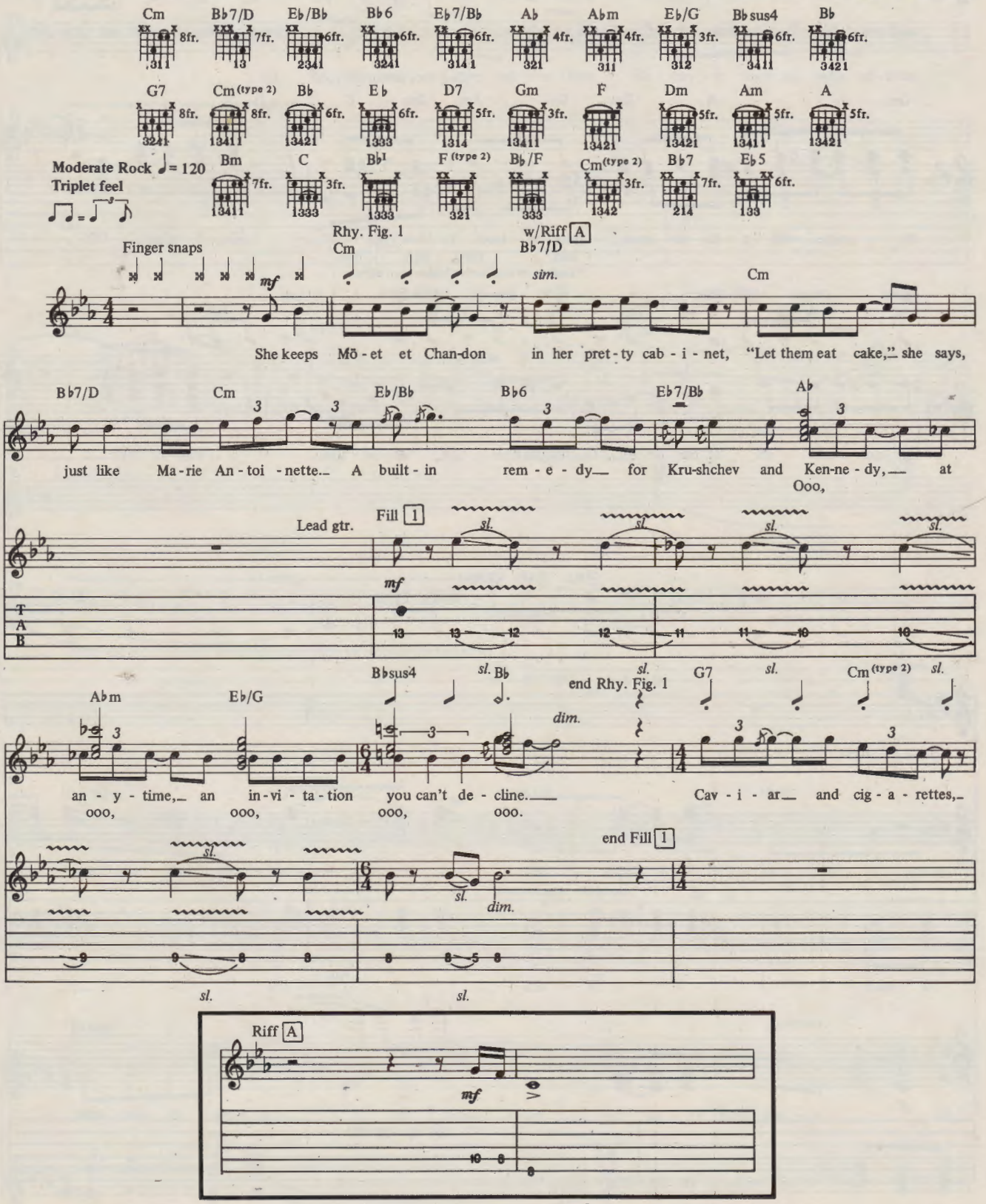
KILLER QUEEN

As recorded by Queen

(From the album QUEEN'S GREATEST HITS/Elektra 5E-564)

Words and music by
Freddie Mercury



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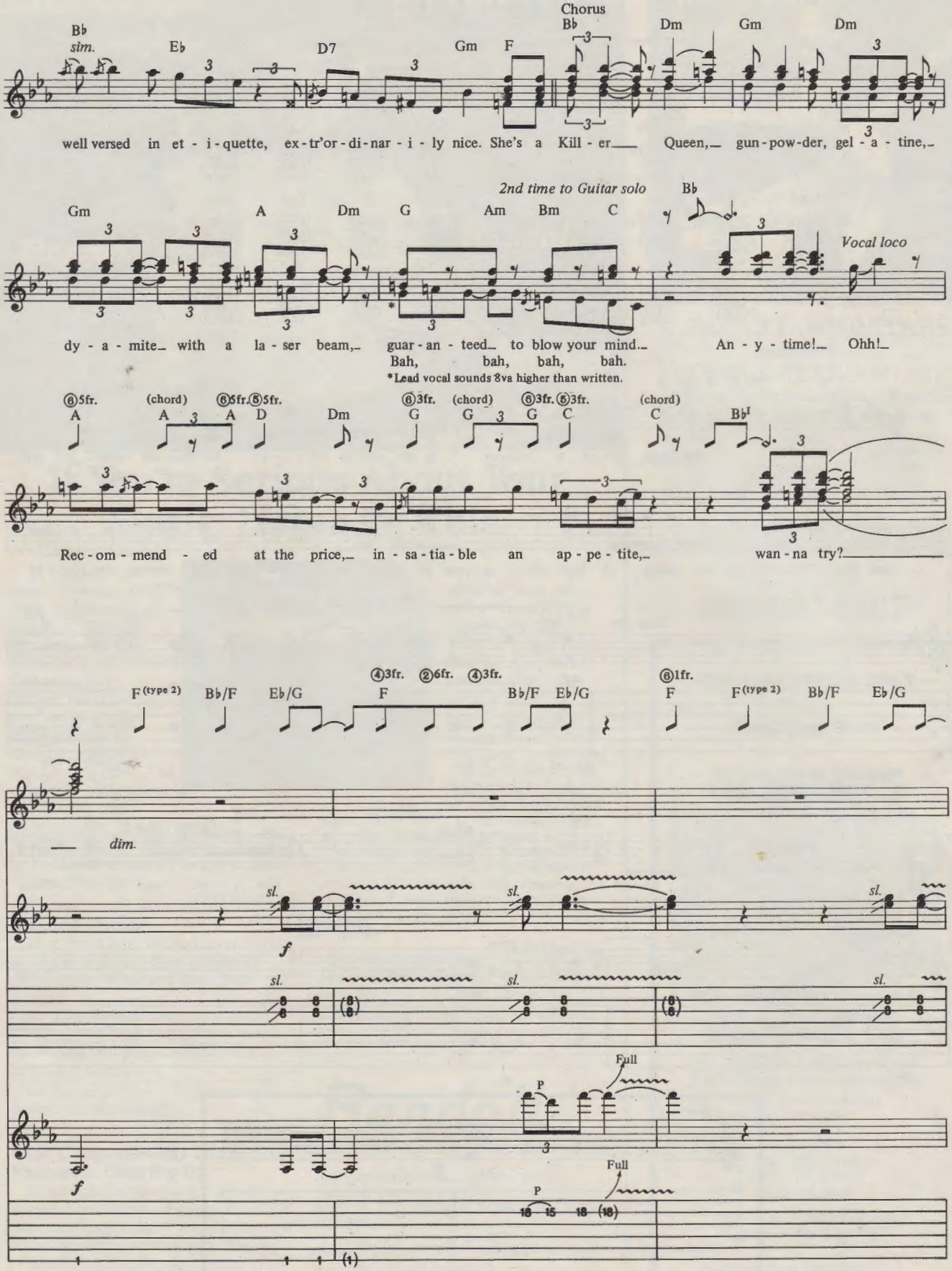
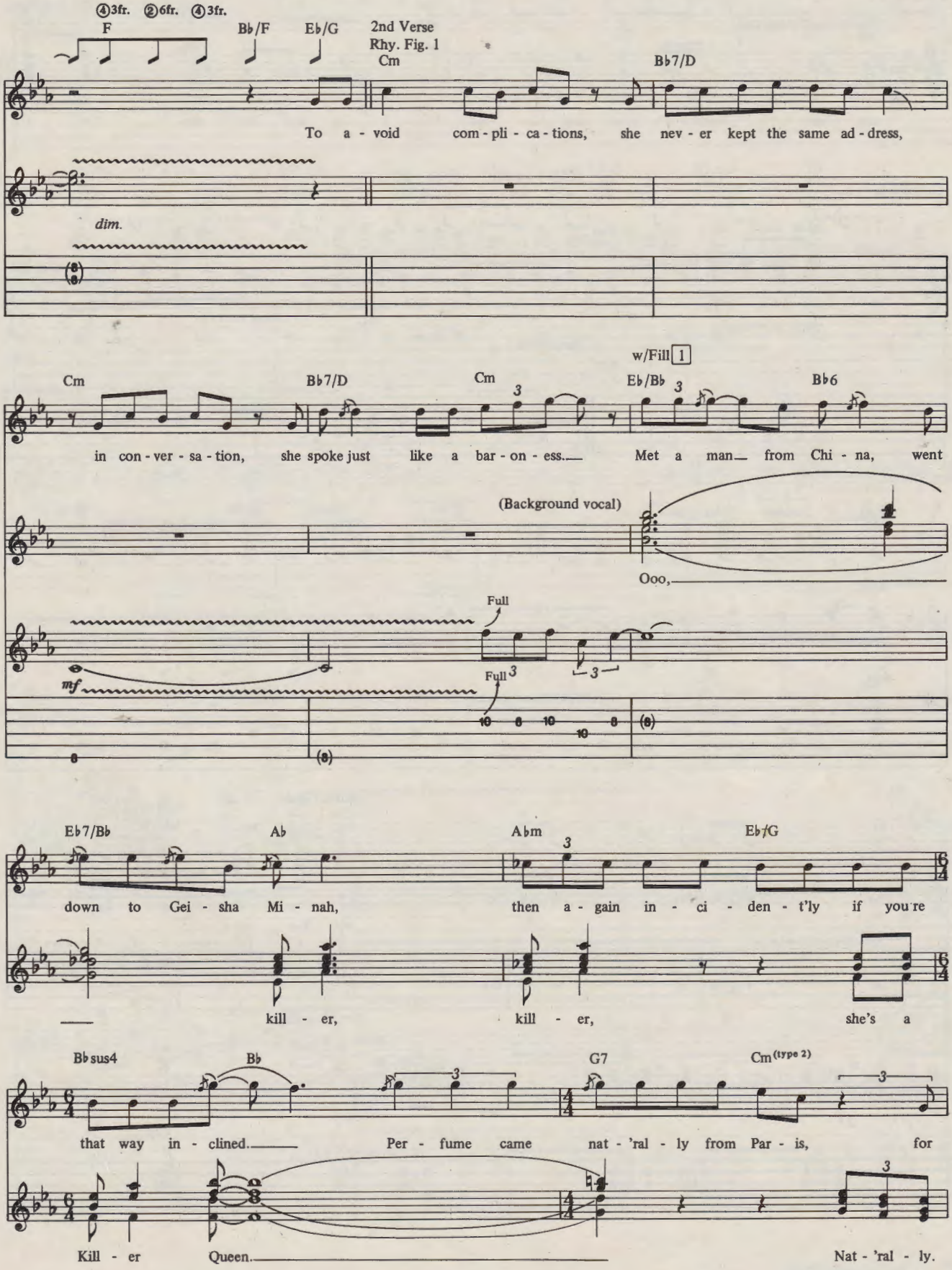
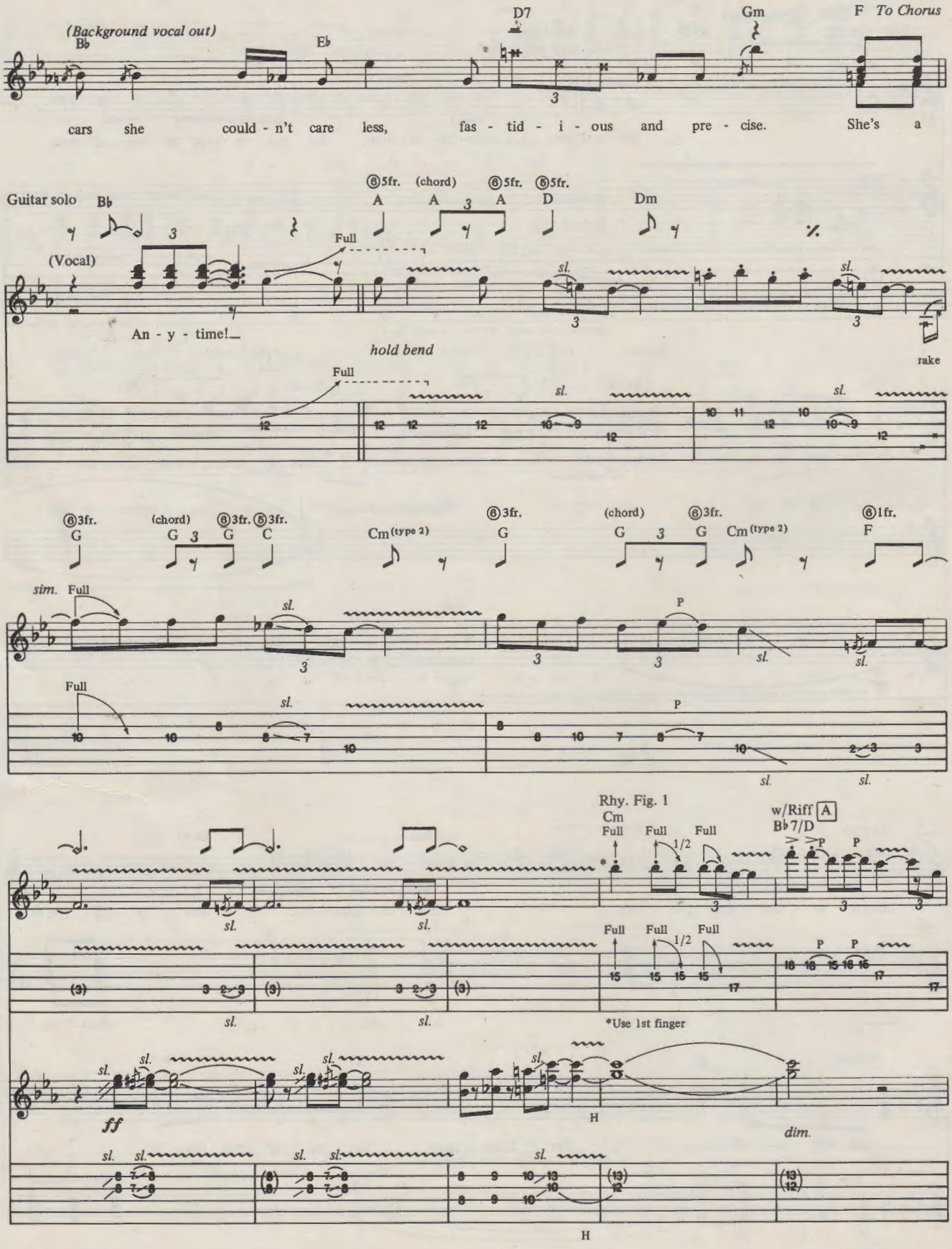
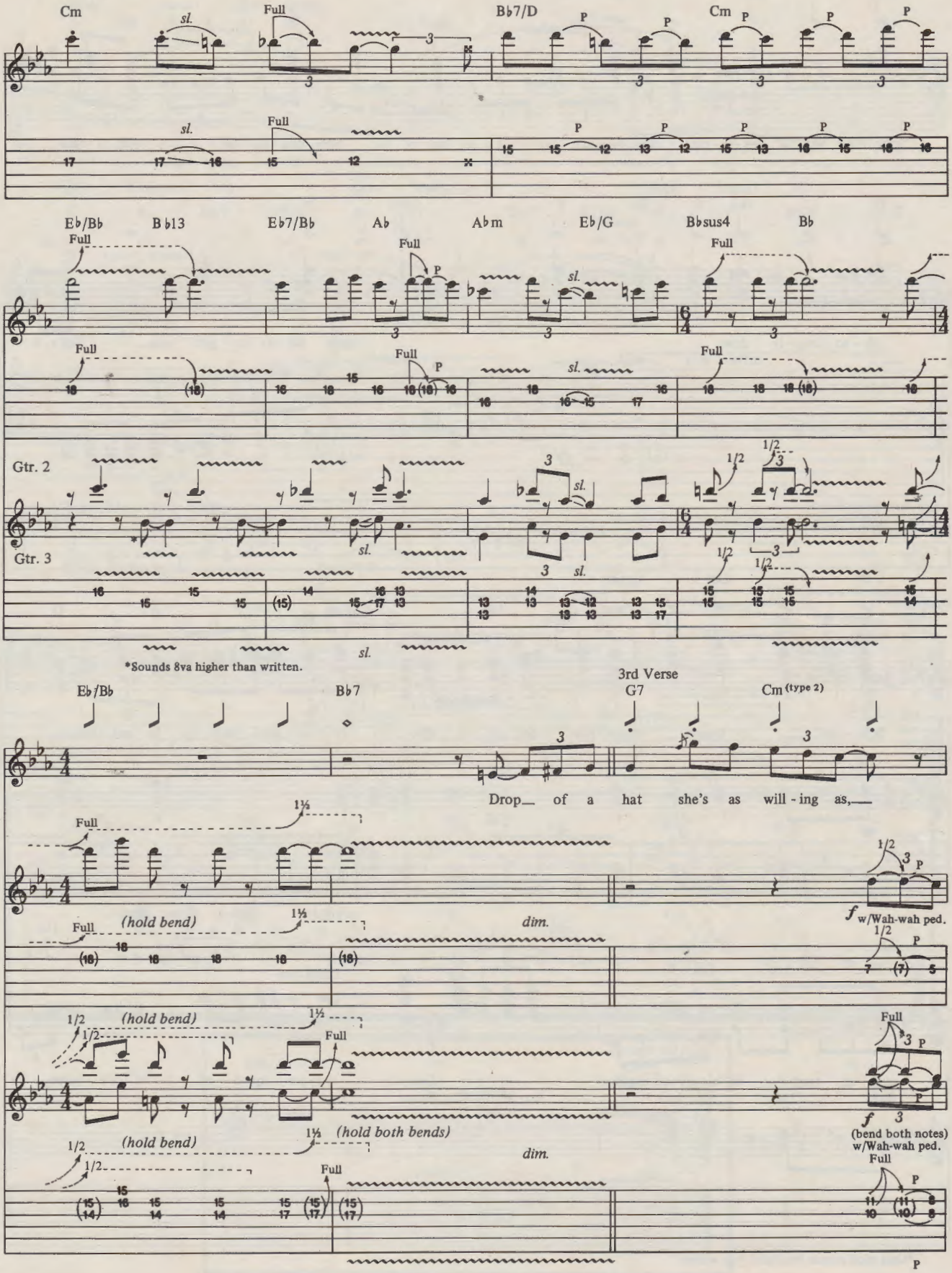
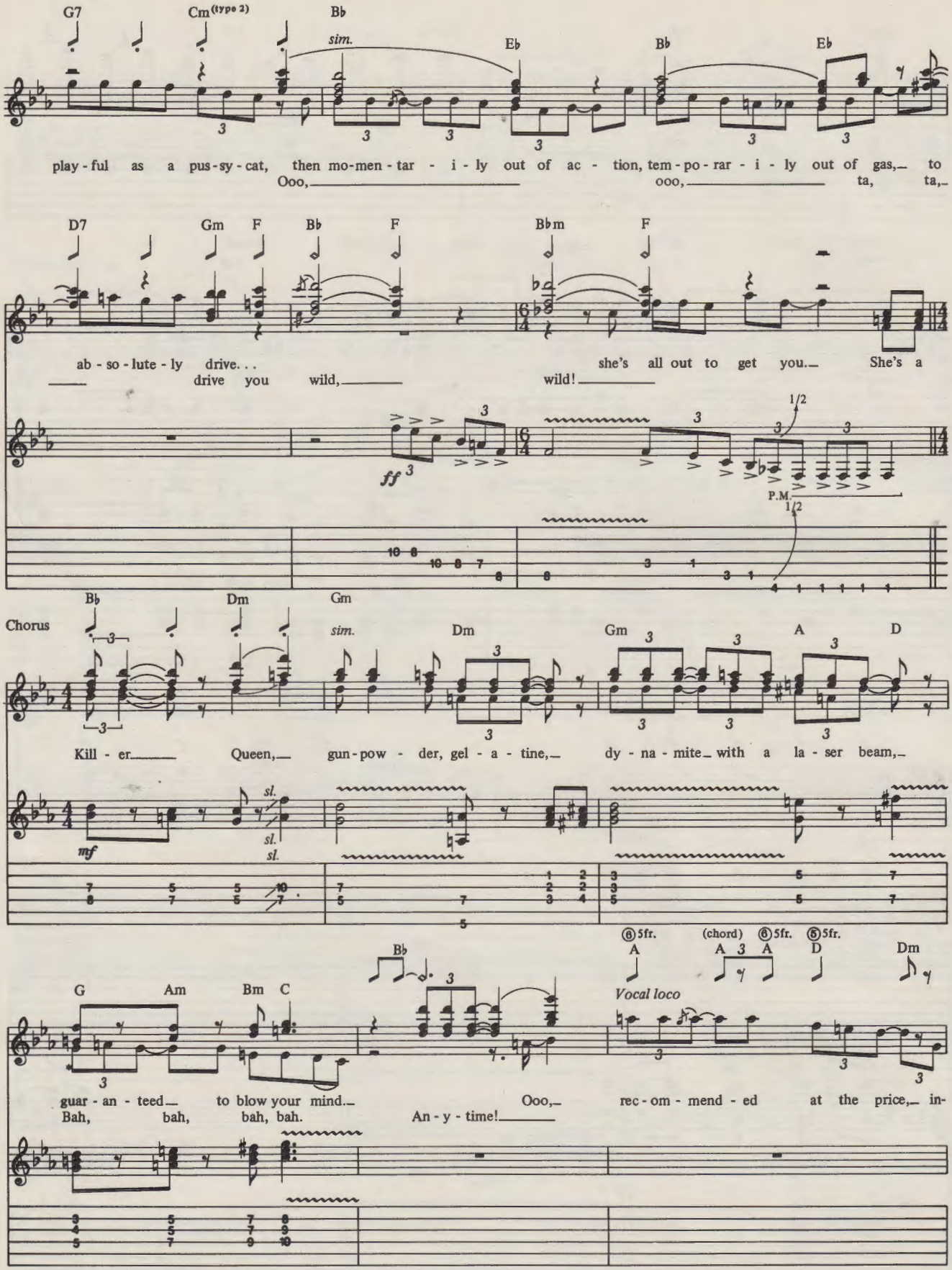

Chorus
Bb
sim.
Eb
D7
Gm
F
Bb
Dm
Gm
Dm
well versed in et - i - quette, ex - tr'or - di - nar - i - ly nice. She's a Kill - er Queen, gun - pow - der, gel - a - tine,
2nd time to Guitar solo
Gm
A
Dm
G
Am
Bm
C
Bb
Vocal loco
dy - a - mite with a la - ser beam, guar - an - teed to blow your mind. An - y - time! Ohh!
Bah, bah, bah, bah.
*Lead vocal sounds 8va higher than written.
6 5fr.
(chord)
6 5fr. 5 5fr.
A
A
A
D
Dm
6 3fr.
(chord)
6 3fr. 5 3fr.
G
G
G
C
(chord)
C
Bb
Rec - om - mend - ed at the price, in - sa - tia - ble an ap - pe - tite, wan - na try?
4 3fr. 2 6fr. 4 3fr.
6 1fr.
F (type 2)
Bb/F
Eb/G
F
Bb/F
Eb/G
F
F (type 2)
Bb/F
Eb/G
dim.
sl.
f
Full
P
f
Full
P

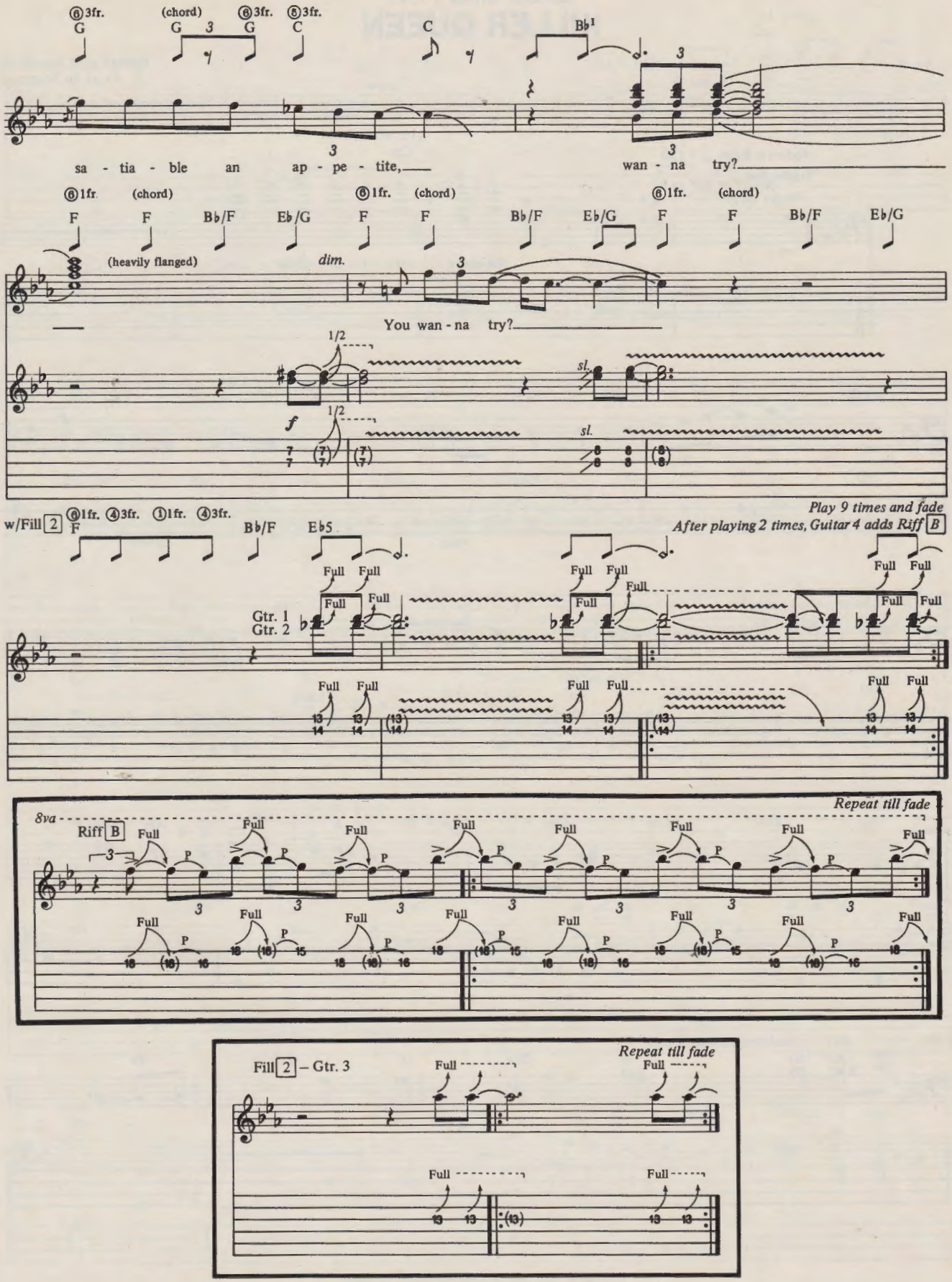

④3fr. ②6fr. ④3fr.
F
B♭/F
E♭/G
2nd Verse
Rhy. Fig. 1
Cm
B♭7/D
To a - void com - pli - ca - tions, she nev - er kept the same ad - dress,
dim.
Cm
B♭7/D
Cm
w/Fill 1
E♭/B♭
B♭6
in con - ver - sa - tion, she spoke just like a bar - on - ess. Met a man from Chi - na, went
(Background vocal)
Ooo,
Full
mf
Full
E♭7/B♭
A♭
A♭m
E♭7/G
down to Gei - sha Mi - nah, then a - gain in - ci - den - t'ly if you're
kill - er, kill - er, she's a
B♭sus4
B♭
G7
Cm (type 2)
that way in - clined. Per - fume came nat - 'ral - ly from Par - is, for
Kill - er Queen. Nat - 'ral - ly.


(Background vocal out)
B♭
E♭
D7
Gm
F To Chorus
cars she could - n't care less, fas - tid - i - ous and pre - cise. She's a
Guitar solo
B♭
(Vocal)
An - y - time!
Full
hold bend
⑥5fr. (chord) ⑥5fr. ⑤5fr.
A A A D
Dm
rake
⑥3fr. (chord) ⑥3fr. ⑤3fr.
G G G C
Cm (type 2)
⑥3fr. (chord) ⑥3fr.
G G G
Cm (type 2)
⑥1fr.
F
sim.
Rhy. Fig. 1
Cm
w/Riff A
B♭7/D
*Use 1st finger
ff
dim.


Cm
Bb7/D
Cm
Eb/Bb
Bb13
Eb7/Bb
Ab
Abm
Eb/G
Bbsus4
Bb
Gtr. 2
Gtr. 3
*Sounds 8va higher than written.
Eb/Bb
Bb7
3rd Verse
G7
Cm (type 2)
Drop_ of a hat she's as will - ing as,_
(hold bend)
dim.
w/Wah-wah ped.
(hold both bends)
(bend both notes)
w/Wah-wah ped.

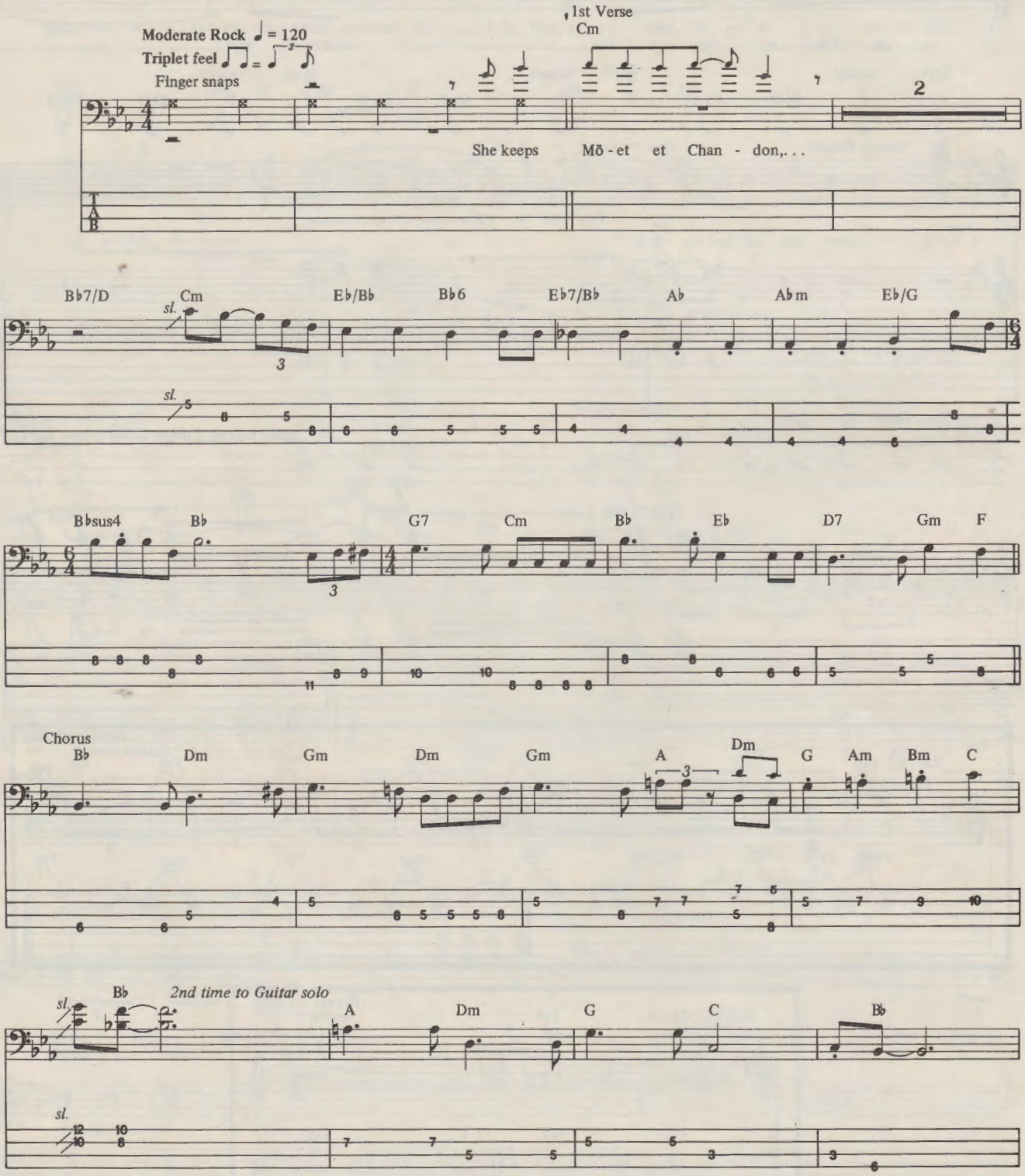


*Lead vocal sounds 8va higher than written.


⑥3fr. G
(chord) G 3 G
⑥3fr.
⑤3fr. C
C
Bb1
sa - tia - ble an ap - pe - tite,
wan - na try?
⑥1fr. F
(chord) F
Bb/F
Eb/G
(heavily flanged)
dim.
You wan - na try?
1/2
sl.
f
Play 9 times and fade
After playing 2 times, Guitar 4 adds Riff B
w/Fill 2
④3fr.
①1fr.
Bb/F
Eb5
Full
Gtr. 1
Gtr. 2
Repeat till fade
8va
Riff B
Fill 2 – Gtr. 3

BASS LINE FOR
KILLER QUEEN

Words and music by
Freddie Mercury



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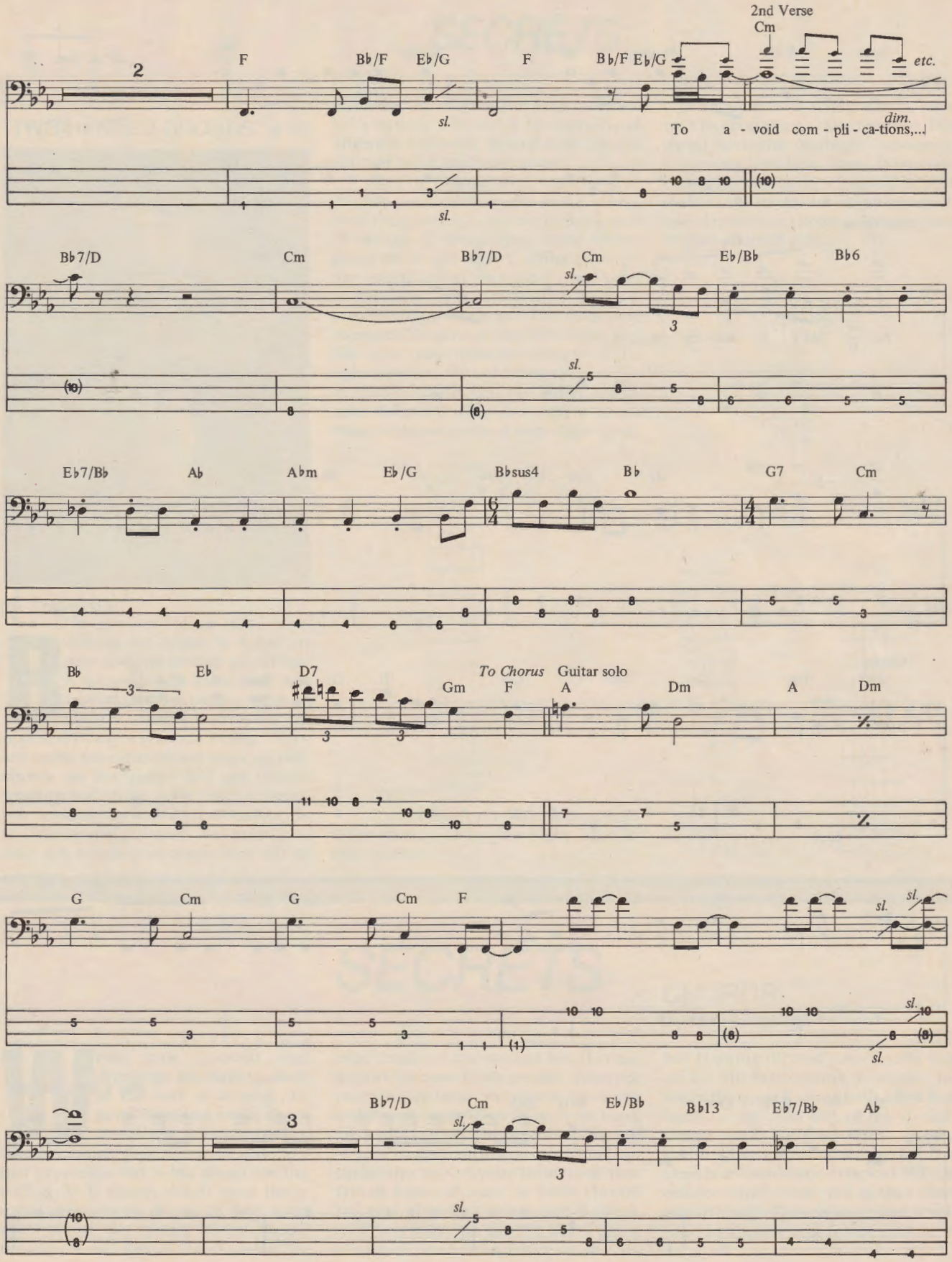
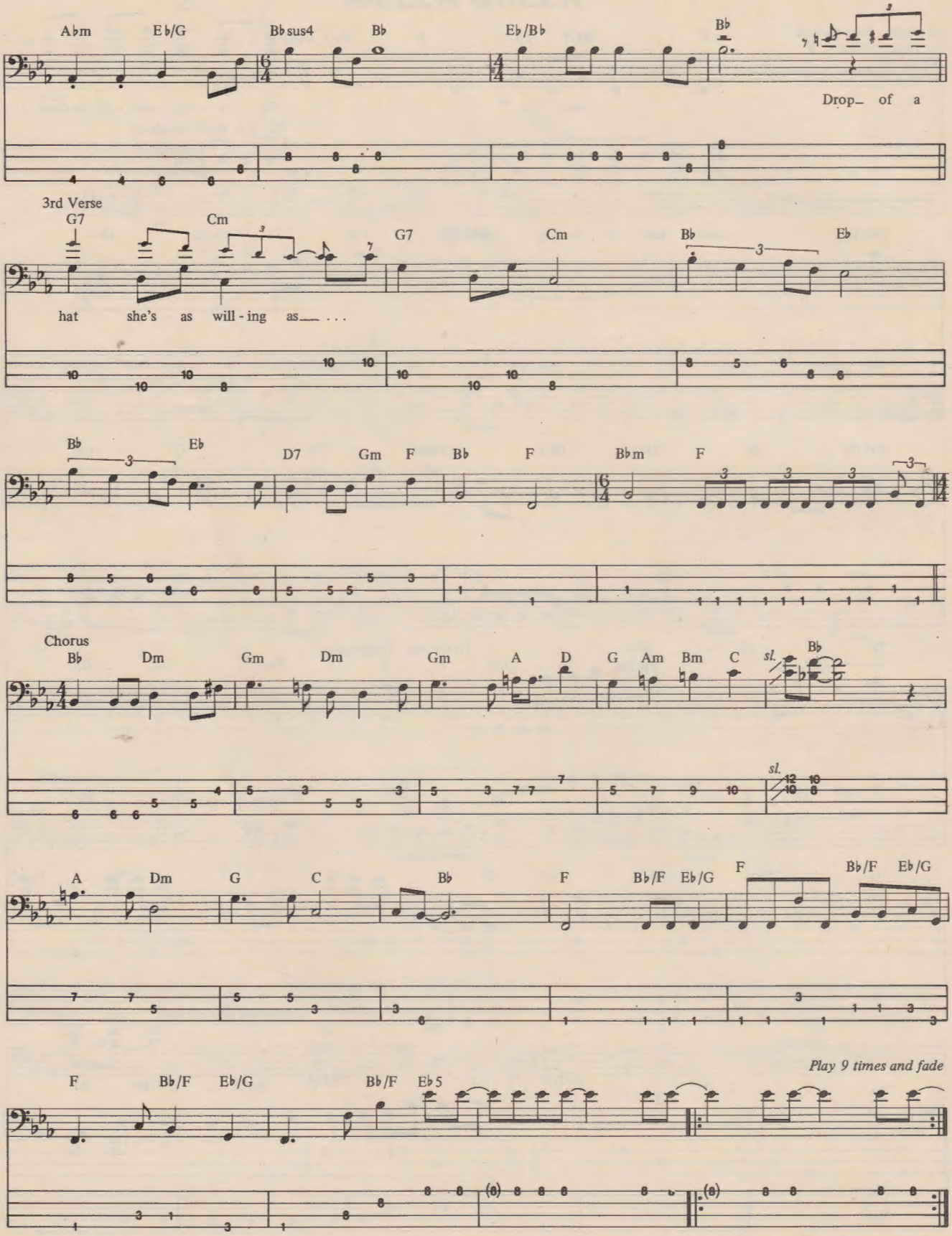

2nd Verse
Cm
2
F
Bb/F
Eb/G
F
Bb/F Eb/G
etc.
sl.
dim.
To a - void com - pli - ca-tions,...
Bb7/D
Cm
Bb7/D
Cm
Eb/Bb
Bb6
Eb7/Bb
Ab
Abm
Eb/G
Bbsus4
Bb
G7
Cm
Bb
Eb
D7
Gm
To Chorus
F
Guitar solo
A
Dm
A
Dm
G
Cm
G
Cm
F
3
Bb7/D
Cm
Eb/Bb
Bb13
Eb7/Bb
Ab


A♭m E♭/G B♭sus4 B♭ E♭/B♭ B♭
Drop_ of a
3rd Verse
G7 Cm G7 Cm B♭ E♭
hat she's as will - ing as___ . . .
B♭ E♭ D7 Gm F B♭ F B♭m F
Chorus
B♭ Dm Gm Dm Gm A D G Am Bm C sl. B♭
sl.
A Dm G C B♭ F B♭/F E♭/G F B♭/F E♭/G
Play 9 times and fade
F B♭/F E♭/G B♭/F E♭5

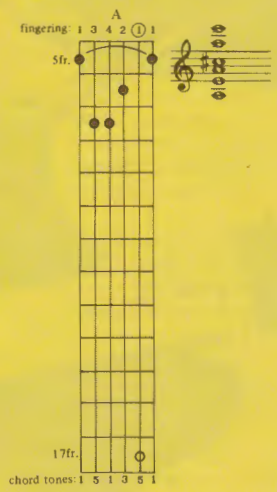
GUITAR SECRETS

"TWO-HANDED CHORDS" #10

by Steve Vai

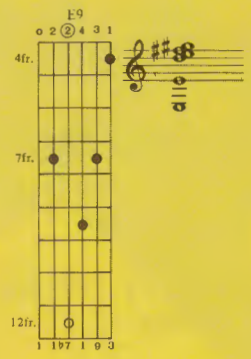
Because the guitar is tuned in 4ths and the average player has a span of six to seven frets, it is harder to voice certain types of chords on this instrument, as opposed to, say, a piano or a harp. There are some unconventional ways to play chords on the guitar and get certain tensions and chord tones that you might not normally be able to do. One way is to de-tune the guitar so the notes you want are within your reach (this will be discussed in another column). Another is to employ the use of the right-hand fingers to fret notes. Soon this technique will not be so unconventional.

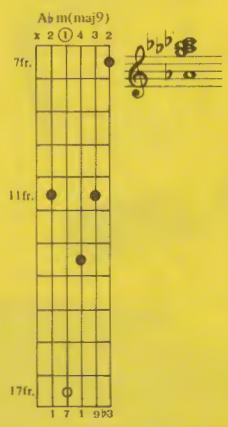
Start by playing an A bar chord in the 5th position: A on the low E string, E on the A string, A on the D string and C♯ on the G string. Stop there. Before going on to the high E string hammer the first finger of your right hand onto an E on the B string (17th fret). Below is a written representation. The black dots represent fingers of the left hand and the open ones represent fingers of the right hand. As far as making these types of chords sound, you can either arpeggiate them one string at a time or strum them with the pinky of your right hand.

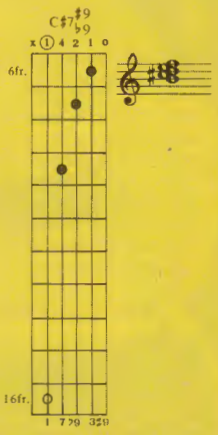


Try to come up with at least 200 of these chords, using your right hand in this manner.

A cluster is a chord that is voiced with its chord-tones close together. These chord forms hit you right between the eyes when you hear them. When using conventional tuning, it's possible to play clusters on the guitar only through the use of right-hand fretting. Here are some to hurt yourself with.







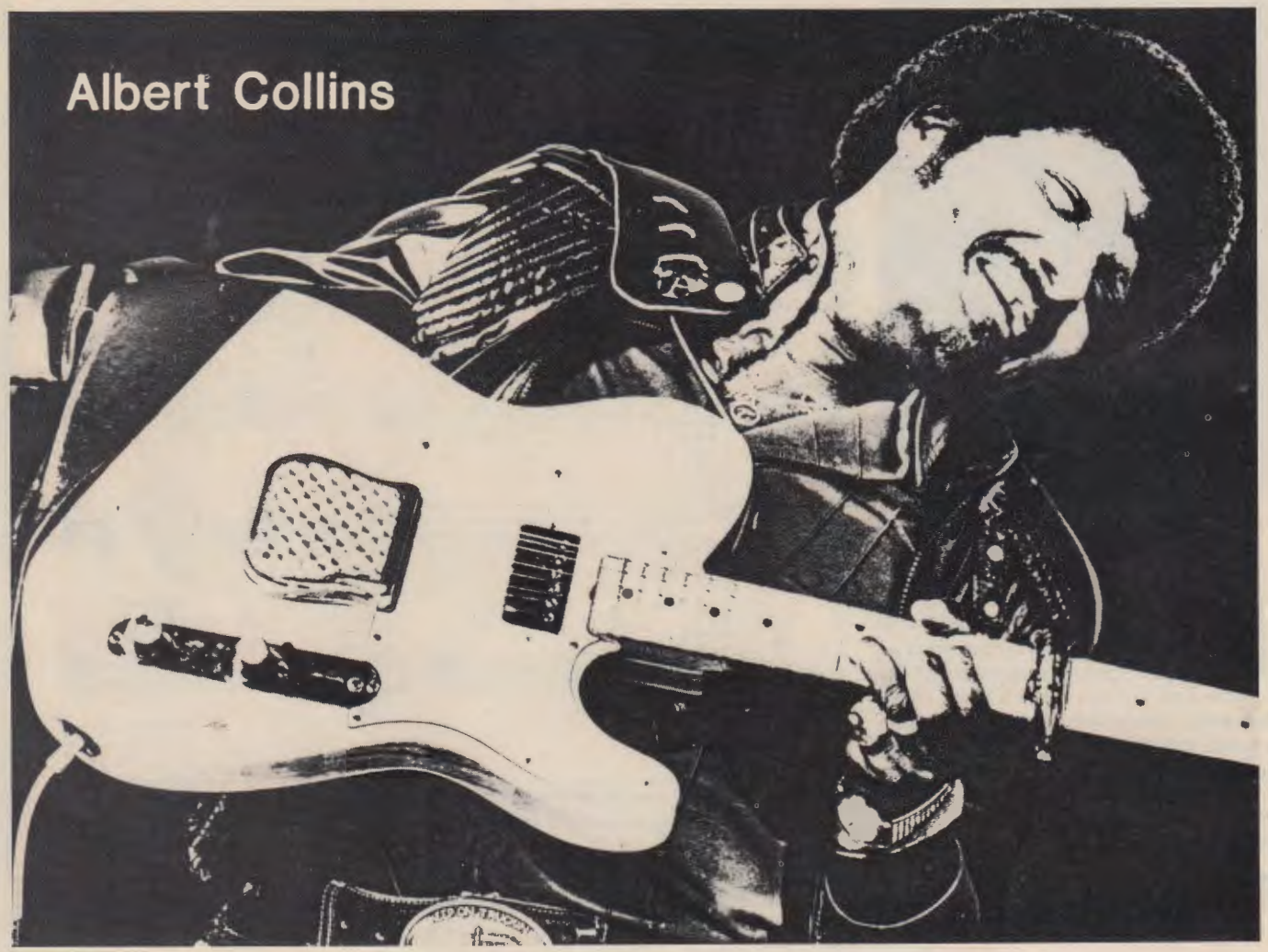
BASS SECRETS

CHORDS

by Billy Sheehan

While your guitarist and drummer are flailing away at the end of a song, it's good, once in a while, to set an example by holding things together rather than flying all over. Try just pounding out a big chord for the ending. In E minor, which most heavy metal seems to be played in, I hit a big open chord like open E, second finger on the second fret of the A string (B), third finger on the second fret D string (E) and the open G. It's simple. Now with your picking hand put your index finger and thumb together as if you were holding a pick. As you stroke down, the top of your fingernail hits and on the upstroke the top of your thumbnail hits. Try all kinds of open or barre chords. Try an E chord with the open E string, your first finger on the 7th fret A string (E octave), your third finger on the 9th fret D string (B) and your fourth finger on the 9th fret G string (E octave). How about the open E string with a first finger barre on the 2nd fret of the A and D strings (B&E) and your fourth finger on the 4th fret of the G string (B). These chords are made up of stacked fifths and octaves which work well as bass chords played loudly. They are also good whether used in a major or a minor context. ■

PERFORMANCE NOTES



SHARP DRESSED MAN

Sharp Dressed Man is a fine example of the fusion of traditional blues with modern hard rock sounds. Throughout, Billy Gibbons plays succinctly and soulfully, with a veritable catalog of blues idioms and a thick, full-bodied tone. The song structure is deceptively simple, deriving all the chord changes from C Dorian mode: C D E♭ F G A B♭; and relying on verse repetition form (like 12-bar blues) and contrasting solo sections to maintain energy and interest.

Notice that virtually all interval (diatonic) combinations are present in the various parts of the song's guitar parts. The intro (and main riff) [*1] uses diad fourths (two notes) directly from the scale and is combined with an insistent pickup figure for forward motion. Power chords (perfect 5ths) are the primary units of chordal accompaniment in the verses. The first solo uses: fourths (in riff form) [*2], diatonic thirds [*4] and seconds [*5]. The outro solo uses: diatonic sixths [*6], thirds [*7], bluesy counterpoint [*8] against a pedaled C, which is pinch plucked with the fingers to obtain the proper attack (notice the accents), and octaves [*9]. The use of double stops and triple stops is a Billy Gibbons trademark and is an excellent way to create rhythmical and textural unity in a basic blues solo.

The slide guitar sections in the first solo [*3] use familiar blues cliches a la Elmore James and Muddy Waters. Notice the major chord sound used here as contrast (as well as a concession to tradition) to the minor (pentatonic) tonality of the rest of the solo.

Notice the use of descending sixths [*10], another Gibbons trademark, to form a jagged melodic contour. They are played in a broken form (as an outline) to create an internal syncopation. The pinch harmonics at the beginning of the second solo are standard components of Gibbons' style. Though extremely popular with heavy rock and metal guitarists, Billy has always used them effectively in his bluesy improvisations since the early '70's. His style helped to define this technique and make it accessible to a new generation of modern blues guitarists.

The finale at the fade features a "consort" of three guitars interacting rhythmically and harmonically. The double stops of the background parts are included in the lead section to facilitate a texture similar to the overall impression.

Wolf Marshall

KILLER QUEEN

Consider this a crash course on great songwriting, arranging, production and then some. Brian May's sound and approach is so unique you're bound to be turned on to new ideas. Try to fully digest this transcription, not only for the tasty guitar parts, but also for the chord movement (heavily influenced by classical composition), melody, lyrics, and, of course, Queen's usual vocal extravagance.

I suggest playing the rhythm part tightly and unaggressively, since the song is so vocally oriented and uses more piano than guitar. The voicings given here are big and full to compensate for a possible lack of piano. If you find the chords sound too heavy, try revoicing, limiting yourself to the upper four strings. Incidentally, take a look at the strong dominant function (V chord) throughout the song. From bar 10 you see G7 (V of C) resolving to Cm, B♭ (V of E♭) to E♭, D7 (V of G) to Gm, F (V of B♭) to B♭ and so on. Hence the term known in classical analysis as "secondary dominant function." This is why so many chord changes work so well, though they stray far from the loosely based C minor key signature.

When the solo section opens up to three solo guitars, check out May's tasteful arranging chops. These harmonies are carefully composed and can teach you about polyphonic writing and good voice-leading, which you can apply to your own musical situations. Try getting your hands on a multi-track tape recorder and put it all together. Riff A can be performed as it has been arranged, for one guitar, or the way Brian May recorded it, with two guitars sharing the riff (separated by the pull-offs).

Kenn Chipkin

CROSSROADS

When **Wheels of Fire** came out in 1968 *Crossroads* was THE tune for aspiring lead guitarists to learn. In 1986 it still holds up as one of the most fluid, balanced solos ever recorded.

A key to Clapton's solo style is the way he moves smoothly from A pentatonic major (A B C# E F#) to A pentatonic minor (A C D E G), illustrated in the first four bars of his first solo. His touch is impeccable, whether he's bearing down for a sharp staccato sound or picking lighter for legato slides and pull-offs. His soloing is always incredibly melodic, as in the last four bars of his first solo, where he moves smoothly from A pentatonic minor to A pentatonic major.

His entire second solo is a masterpiece, displaying some chops and a great wide vibrato, but never betraying his blues feeling. Clapton is "parked" in XVII position for the whole solo, relying primarily on A pentatonic minor with the occasional addition of the major third (C#). When you are playing this solo with a band, try to recreate the natural crescendo Eric achieved, especially in the last 12 bars.

Jack Bruce also displays his ability to play freely and creatively without becoming too obtrusive, pumping the song along and riding the wave of dynamic interplay. One technique he uses frequently is pulling off from C or D to the open G string or pulling off from A or G to the open D string, adding rhythmic emphasis to the downbeats.

Andy Aledort

ALBERT'S ALLEY

Albert's Alley is a classic Texas blues shuffle. Using the standard 12-bar blues progression, this piece begins unusually with an easy-going, totally improvised chorus. Not until the second chorus do we hear the repeating "riff" that serves as the melody. After many choruses of soloing, the song gradually builds to a peak and comes back to the riff melody.

Albert's distinctive sound can be partially attributed to some unorthodox techniques. For this song he tunes the guitar in open E minor, then uses a capo at the 8th fret. He also plucks with his fingers, using mostly the fleshy part of the thumb and first finger. This enables him to make quick interval jumps from low open strings to high fingered notes. This is illustrated in the last bar of the first chorus of the solo he takes after the Johnny Copeland solo (not included in this transcription).

Many open strings are used in this piece. You may find that some of the strings will keep ringing when they shouldn't. Try muting the strings with the palm of your picking hand.

Albert is a master of restraint. He doesn't blow his whole wad in the first chorus. Even by the third chorus, he is still warming up with one repeated muted note for ten bars. Play this figure by lightly touching the second string at the 13th fret and plucking with your thumb and first finger.

By the fourth chorus, Albert lets loose, starting out with a lot of space between notes. Check out the riff on the last beat of the seventh bar and the first beat of the eighth of this chorus. This is one of Albert's favorite and most-used licks.

Vibrato is another important technique he uses to build excitement. On the first four bars of the fifth chorus, he plays a series of quarter notes on the root. Without vibrato, these measures would sound like sleepy-time. This riff is notated to be played on the second string, 13th fret, as opposed to the first string, 8th fret. This provides for a fuller tone and more room to pull the vibrato up and down.

An important aspect of Albert's playing is syncopation. By syncopation I mean how one rhythm of, say, an improvised line, contrasts with the underlying pulse of the meter, which, in this case, is four beats to the bar. An excellent example of a variety of syncopated rhythms in one line can be found in Albert's second chorus after the Johnny Copeland solo. The solo starts with a repeated B♭ figure played on the beat. In other words, not syncopated. In contrast, starting on the last beat of the eighth bar and for the next four bars, we find all sorts of syncopated rhythms, including 16th notes over the triplet feel, and a quarter note played on the second two eighth notes of a triplet figure (see bar 10 of this chorus). Large interval jumps also help make these syncopations effective (fourth beat of bar 10). We also find syncopation in the rhythm part. Note the quarter note triplet figure on the fourth bar of the fourth chorus.

Lastly, we can't ignore that elusive but most important quality we call feel. The consistency we hear in great blues artists like Albert Collins comes only with a deep personal dedication.

Peter Seckel

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Guitar In the 80's

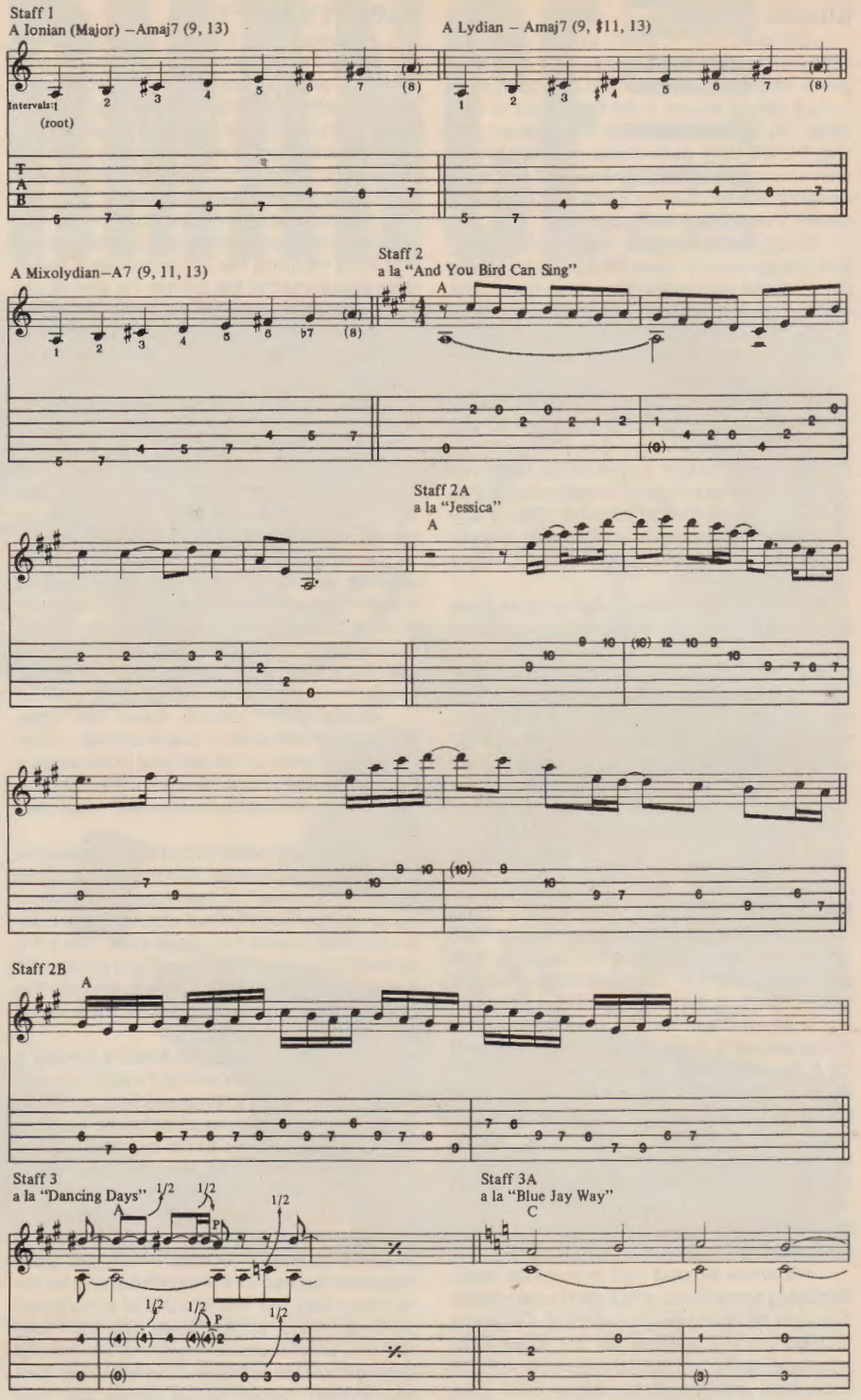
By Andy Aledort

GETTING A GRIP PART II

You will recall that in my last column we opened the discussion of mode usage, starting with an analysis and comparison of the minor modes, while also citing usages in the styles of rock and jazz guitar greats. This month we'll focus on the major modes, plus some deviations for added fun.

The major modes, those which have major 3rds, are: Ionian, Lydian and Mixolydian (Ionian is another name for the major scale). These modes are outlined in the key of A in Staff 1. The chord which corresponds to each mode is also shown (derived from the 1st, 3rd, 5th and 7th intervals), plus the upper extension (tension) which is shown in parentheses. Notice for the A major chord corresponding to Ionian there is no 11th shown as a possible tension. Adding this interval to a major 7th chord is very dissonant and not at all common; adding the #11 is much more common, especially in jazz. This brings us to the only difference between Ionian and Lydian. Lydian replaces the 4th (D) with the #4 (D♯). Now let's compare Mixolydian to Ionian. The only difference here is the 7th interval; Mixolydian replaces the major 7th (G♯) with the dominant or ♭7th (G), thus changing the appropriate chord from AMaj7 to A7. As dominant 7th chords are much more prevalent in rock than major 7th chords, likewise the Mixolydian mode is more common in soloing than Ionian and Lydian. These scales do, however, work their way into melodies quite often.

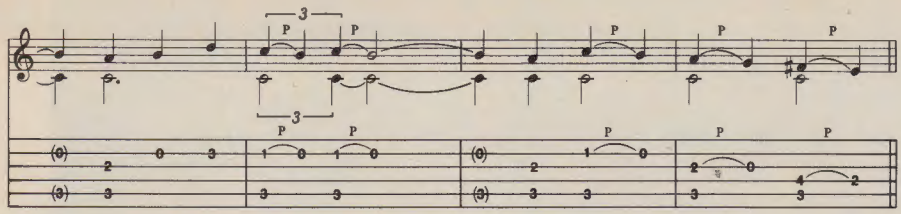
Staff 2, and 2A feature riffs which are based on the major scale. Staff 2 is a line reminiscent of the Beatle's classic, *And Your Bird Can Sing*. This riff is harmonized by a second guitar on the record, starting at the root note below. See if you can dope this out following the major scale, maintaining the "3rds" relationship.



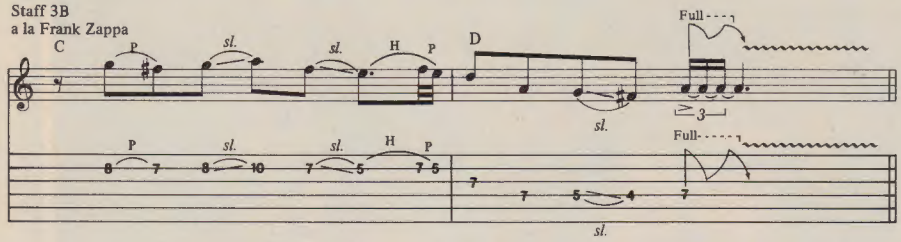
Staff 2A features a riff which is similar to the Allman Brothers *Jessica*; notice the use of the triad (A, C♯, E) in the melody, played ascending from E in bar 1 and descending from C♯ in bar 2.

Now on to Lydian. Although this mode is used infrequently in rock, the presence of the #4 makes it very distinctive. The most obvious example of this is the main riff from Led Zeppelin's *Dancing Days*. See Staff 3. Another example is the Beatle's *Blue Jay Way*, which takes full advantage of Lydian's haunting quality. See Staff 3A for a riff reminiscent of the chorus. This example is in the key of C.

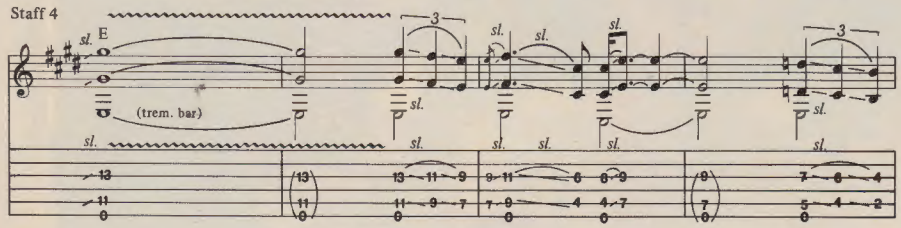
One of the few guitarists who uses the Lydian mode frequently for his soloing is Frank Zappa, who says that using this mode will put some "garlic" into



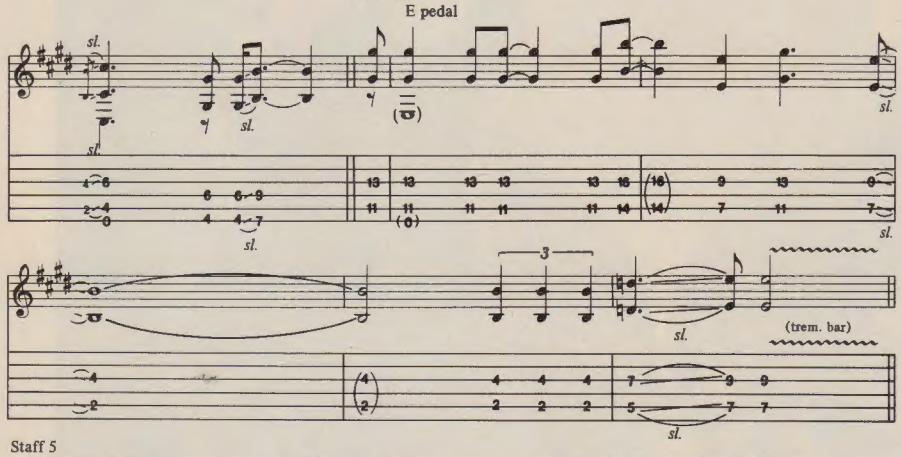
Staff 3B
a la Frank Zappa



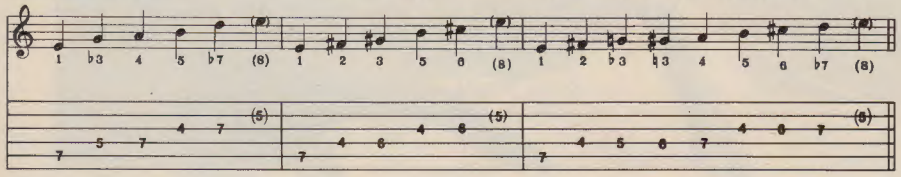
Staff 4



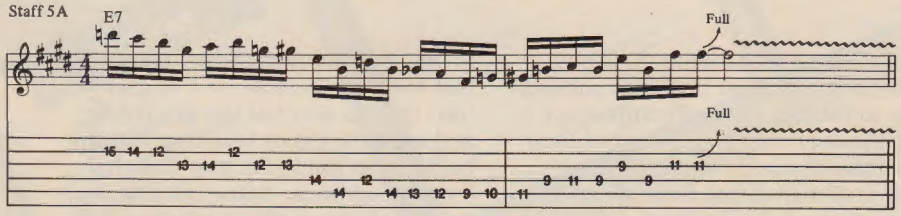
Staff 4A
E pedal



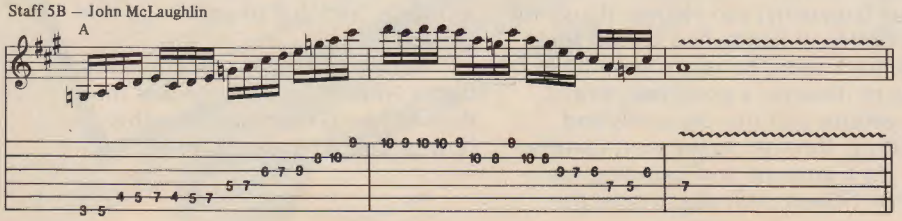
Staff 5
a) E Pentatonic Minor b) E Pentatonic Major c) Combined (E Mixolydian w/added ♭3)



Staff 5A



Staff 5B — John McLaughlin



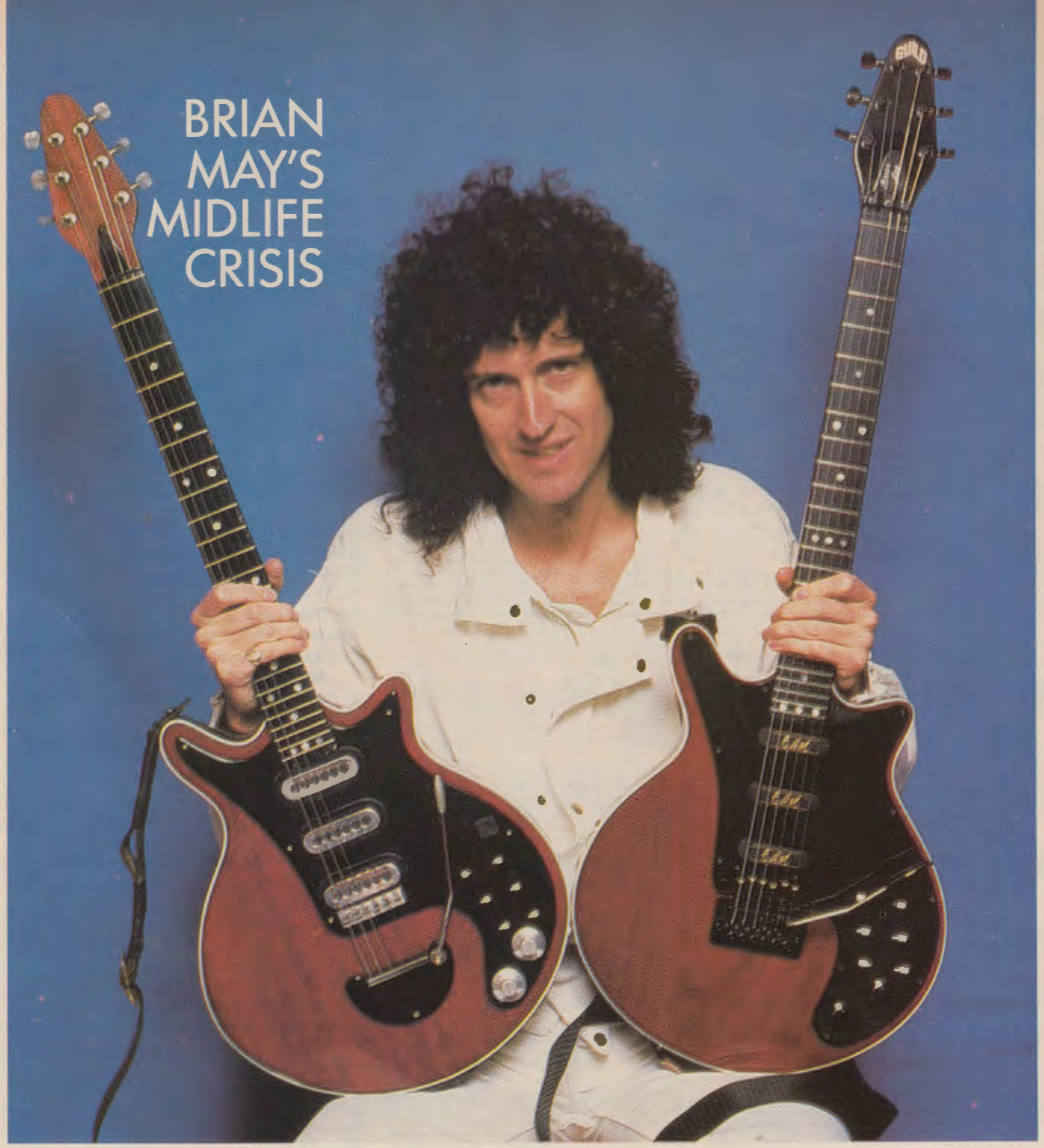
your playing. One of his favorite ways of using Lydian is to set up a chord structure which constantly redefines his melodies, pulling them between Lydian and Mixolydian. Staff 3B illustrates a typical chord structure and melody in Frank's style, reminiscent of the tunes *Shut Up and Play Yer Guitar*, *Shut Up and Play Yer Guitar Some More*, and *Return of Son of Shut Up and Play Yer Guitar* as well as *Inca Reads* and *Carolina Hardcore Ecstasy*. This pull between Lydian and Mixolydian is achieved because, in this case, all the notes in the riff are derived from G major, which when played over a C chord, forms C Lydian; when G major is played over a D chord it forms D Mixolydian. Hence Frank can play G major scale melodies all day, as the chords define the harmonic meaning of the lines. Don't forget, though, that it's better to think in terms of the two modes when soloing over these changes, instead of just the relative major scale. For further study on these songs I suggest you pick up ***The Frank Zappa Guitar Book*** (Hal Leonard Pub.), which is chock full of Lydian protuberances.

On to Mixolydian. Although this mode is more prevalent in rock than Ionian and Lydian, it rarely shows up in its pure form when used for soloing; passing tones are commonly added. It does, however, show up frequently in melodies. Staff 4 features a line similar to Jimi Hendrix's *Third Stone from the Sun*, which incorporates the use of octaves. Jimi also liked another Mixolydian melody, the Beatles' *Tomorrow Never Knows*, which he often worked into his soloing on live versions of *I Don't Live Today*. See Staff 4A.

When Mixolydian is used in soloing it more often than not appears with two typical deviations. One is to include the ♭3rd as a passing tone. This is what you get when you combine pentatonic minor with pentatonic major, as illustrated in Staff 5. Staff 5A illustrates a riff using this new scale, which falls somewhere between the styles of Charlie Christian and Steve Morse.

Another deviation is to leave out the 2nd and 6th intervals, forming a scale which is akin to pentatonic minor, with a major 3rd replacing the ♭3rd. Steve Morse, John McLaughlin and Jeff Beck use this scale quite frequently. (See the Steve Morse Interview in **GUITAR**, April '86.) Staff 5B features the use of this scale in the style of John McLaughlin.

What next? Play each mode, and the deviations shown, in three positions, starting at the same note. For example, in the key of A always start on the A note on the 6th string, 5th fret. But start with either your first, second or fourth finger. Stay in position to learn the given mode on each chunk of the neck. ■



BRIAN MAY'S MIDLIFE CRISIS

by John Stix

Randy Rhoads once called me up to ask what other guitarists did to remain fresh and on the edge of their playing. With the success of **Diary** and **Blizzard**, he was anxious not to fall into a rut. I remember thinking at the time that players who reach a high level of recognition spend so much time trying to maintain their status that they often lose the vision and spark that ignited their original fire to play. They, in effect, become politicians who use most of their energies trying to get re-elected. Their conscience and insight into the greater good (expanding their own musical vocabulary) becomes subordinate to lobbies (record companies) and the ever-changing mood of their constituents (fickle music buyers). They forget what got them elected in the first place, the spirit that new ideas (creativity) can change things for the better. If Randy had known Brian May back then, he might have been able to discover a good role model for getting past the dry spells and breaking through to the next plateau.

As a guitarist and founding member of Queen, May has known the riches, both musical and financial, that rock can bestow on a chosen few. He has also felt the insecurity and anxiousness of realizing that the bubble can burst. He met this challenge head-on by doing outside projects that helped clarify his own style, its worth, and that of rock 'n' roll in general.

On a particularly contemplative day in New Orleans, Brian was more than happy to share his thoughts on how to keep the fires burning.

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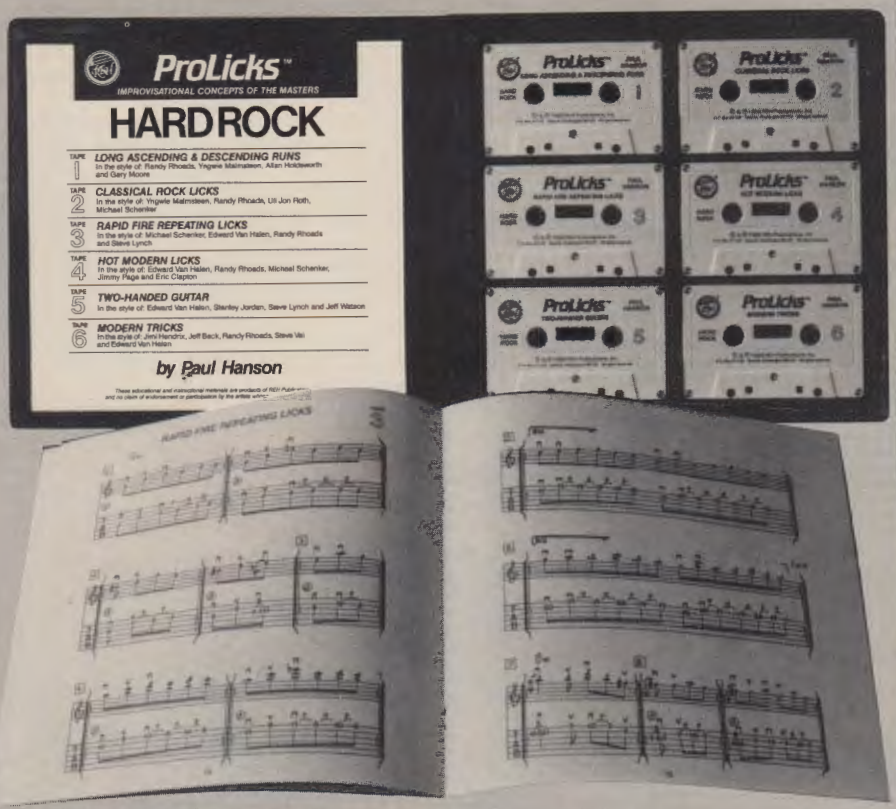

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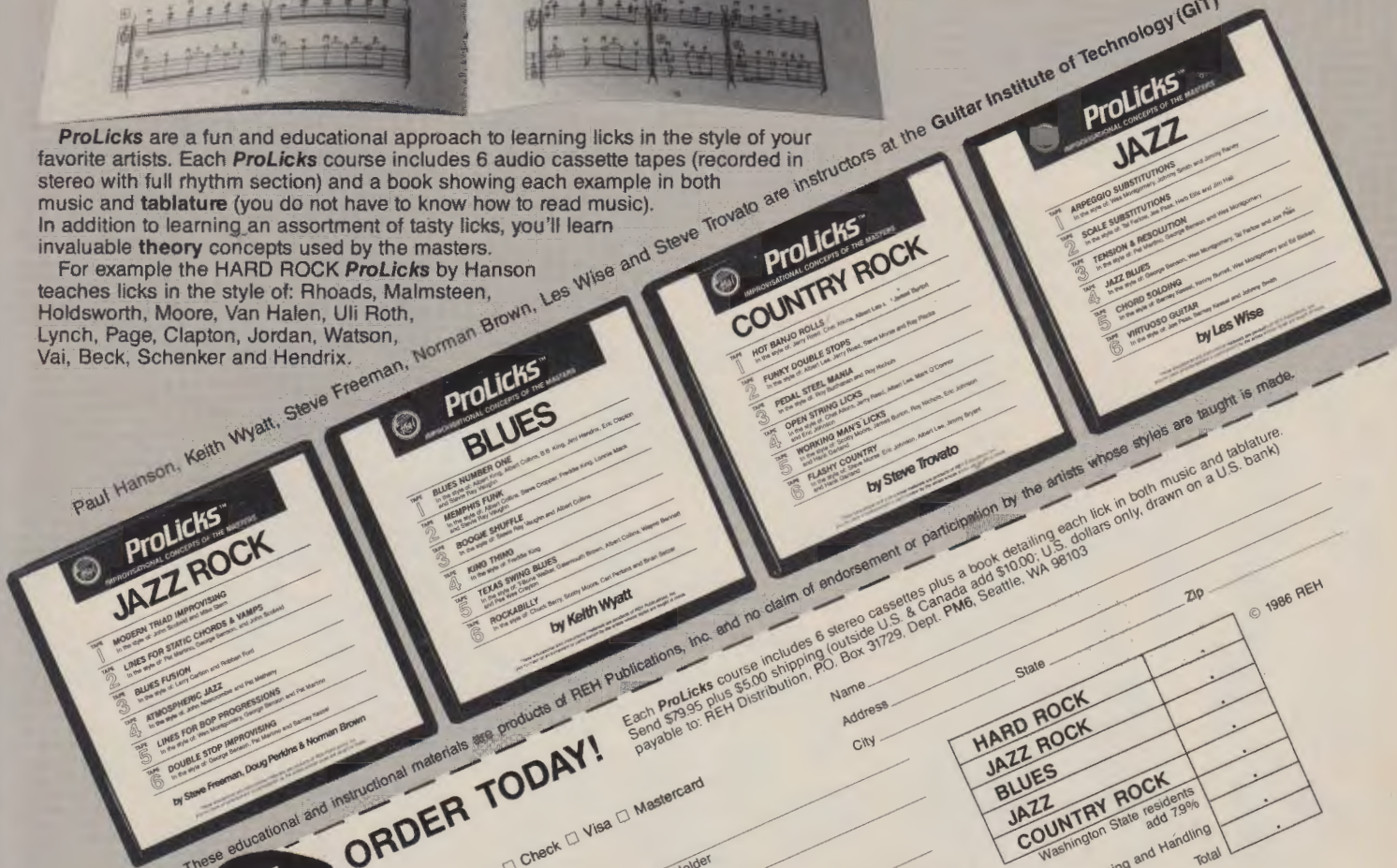

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GUITAR: Do you fall in and out of love with the instrument?

BRIAN: I am always in love with it. I've never lost the joy of the sound, which is still what gets me. That's what I always have gotten out of the guitar. It's just the feeling , not exactly the power, although I like that a lot. But there's just so much feeling and emotion that you can put into the guitar.

GUITAR: Did your vision of this huge fat tone come from a particular place?

BRIAN: I think it was in my head from the start but I couldn't get it in the beginning. I got frustrated and tried lots of amps and different items. Even in the early days when I was trying my friends' guitars, when I couldn't afford an electric guitar, I knew I wanted that sound. I found a lot of the guitar playing at the time nice but a little too harsh. I thought that's what actually turns people off. That's what makes the grownups of the day say it all sounds the same. It sounds harsh and rude. I thought if I could get a guitar sound which has that roundness as well as that biting edge then I could move into an area where it's like a voice.

GUITAR: Did you ever think about the sound of an organ or a saxophone?

BRIAN: No, not really. I never thought of the guitar in relation to a saxophone until much later, when a lot of other people were saying that. Only then did I begin to see the parallel and realize that the saxophone was also a voice.

GUITAR: One of Queen's signatures is that the solo sections are often a song within a song.

BRIAN: That's right. If Freddie (Mercury) is the composer, then I often have a bit of freedom and it turns into a piece on its own, but hopefully not unrelated to the song. We're always trying to improve bits of the song by mixing in a different way, trying to throw new light on the song. People don't really notice but I like to put in little pieces of the vocal

and bass lines. It helps unite the song. We have this thing about tying everything together so if the solo has a new ingredient in it, we often go back and try to weave that into the rest of the song, so you have echoes of everything in every part. We like to paint pictures that way. We've always thought that was part of making records. I think we learned it from the Beatles. You could listen to them again and again and suddenly think, why that part's from here and they turned it around and put it there and it worked. You didn't realize why you liked it, you just liked it. It was unconscious, but it swept you along into a different area of what the song was trying to say.

GUITAR: The variety of influences a band or players allowed themselves seemed so much greater in the 60s.

BRIAN: It's a regret of mine that everyone gets into flash guitar playing these days and they miss out on the broad stuff. The other influences and techniques are useful. Sometimes it's nice to see it from the perspective that makes you play unusual things. If you learn pyrotechnic guitar and nothing else from the beginning, it's going to be a bit limited.

GUITAR: Are you happy with your ***Star Licks*** tape?

BRIAN: I am. It was a gamble and something completely new. It's nice to be in on the rock bottom of something. I like the people; they have a good attitude. I was surprised by the final product because usually I get involved with projects and find myself more of a perfectionist than anyone else and end up doing it myself. I didn't have the opportunity to do this myself. These people went away with the tapes and I said good-bye and thought, oh well. I was also worried because technically it wasn't very well planned. I said to them about two days before we were due to begin, let's do it on video tape. They rushed around and got it together in a country they'd never been to before. They had a lot of cutting to do because I blathered on endlessly about irrelevancies. I made tons of mistakes. When I first saw the tape I thought it was great; I couldn't have done better.

GUITAR: Looking at the **Starfleet Project**, with Eddie Van Halen, as a public peek at your personal jamming, I was wondering if you had done things like this throughout your career?

BRIAN: Very little, actually, and I'm ashamed of how little I have done it since the early days. In those days I used to meet people, get up and play. I got so involved with the Queen thing that it consumed my life. If I did have any breaks from touring and recording I just wanted to get away and not have the guitar in my hands, which is kind of a shame. After a while you jealously guard your time with your family.

GUITAR: What was the spark that got you going on all these projects?

BRIAN: I think it was just the hiatus of the group. I suddenly felt naked. Our whole career we've been lucky. Every time we went somewhere we were bigger than the time before. Every time we made a record it sold more than the one before. Although you realize that's a completely false yardstick for measuring the worth of your music, you get caught up in it and you begin to breathe off it and feel rewarded if you play someplace and more people come back than the time before.

Terry Sesvold/Pix Int'l

It's like a big circus and a big thrill, which lasted for many years. I'd gotten used to the idea that this time was great but the next time it will be even better. Eventually we got tired of each other in the group. That was the first thing. It wasn't such an enjoyable experience to be on the road as it was in the past. Then we got to the point where we didn't want to do it for a while because we felt burnt out with it. That was the time I suddenly realized that all things have a beginning, middle, and an end. I had known it logically but forgotten it emotionally. Suddenly I thought, maybe it's all over and maybe I'm not going to be a guitarist anymore. What is going to happen now? I sat in L.A. with nothing to do but spend time with my family, which I wanted to do. I would wake up in the morning kind of fearful that life was over. It's unfashionable to like L.A. these days, but I love it because I find it draws me out. There are things I would do there that I would never do in London. I would meet people, especially musicians. I found, for instance, that I spent time with Tony Iommi. I've known him for a long time and like him a lot, but for some reason we'd never get together in England. Edward was there and I'd see him on occasions. One particular morning I said, 'I have to do something now or else I'm never going to do anything.' So I rang up Edward and said how would you feel about doing something? He said fine. I think if he would have said no, I would have done something else. But because he said yes, I rang up Alan Gratzer, who is a neighbor I'd talked with but never played with, and Phil Chen, who I had often spoken of doing something with. From that point the project had a life of its own. Fred Mandel came along, and he was also very inspiring. Of course, I hadn't played much with keyboards. To have a guy who has a similiar approach to keyboard playing as I have to guitar playing was an inspiration. Having Edward there was the biggest inspiration. I'm so happy for him that he is what he is now and the way he is regarded. The first time I saw him I was convinced he was the best I'd ever seen, and that he was going to be regarded as that, given time.

GUITAR: Tell me about your involvement with ***The Guide for Guitar Teachers*** for Oxford Press?

BRIAN: That was also done during the time I started to look outside. The book chapter came about because I did a couple of things for Capitol Radio in London. A lot of people heard it and realized I could talk as well as play, which apparently is an unusual thing. I was told that most people who can play don't have anything to say about it. They couldn't stop me. I kept wanting to talk about it. ***The Guide*** is one of those dry, establishment publications. The reason I did it was because if I didn't, someone else was going to do it, and maybe not know as much about it as I do. I instinctively bristled at the idea, because it's the opposite of the way our music has grown up. It's not a written down thing. It doesn't have rules. Then I thought it was nice that they wanted to have rock guitar in there, which they had never had before. I thought it was great that they recognized that people in schools want to learn rock guitar as well as classical. So I got into it and took up loads of time. I nearly gave up a couple of times because I began to become a perfectionist about it.

GUITAR: What was the main point of the chapter?

BRIAN: The first point was that the electric guitar is actually a different instrument from the classical guitar. It's not just an amplified guitar, it's a different instrument. I talked about things it can do which other guitars can't do. I visited some places that teach rock guitar, like in Japan, and my impression of that was you have to be very careful about teaching rock guitar, because if it becomes formalized like a set of rules, you're in danger of killing it. Then it becomes a fossilized art instead of a living one. That was the point I made. I'm delighted that people want to learn it but it has to be largely an aural tradition. The main rule is that there aren't any rules. The great guitarists break the rules. ■

Bass in the 80s

by T-Bone Wolk

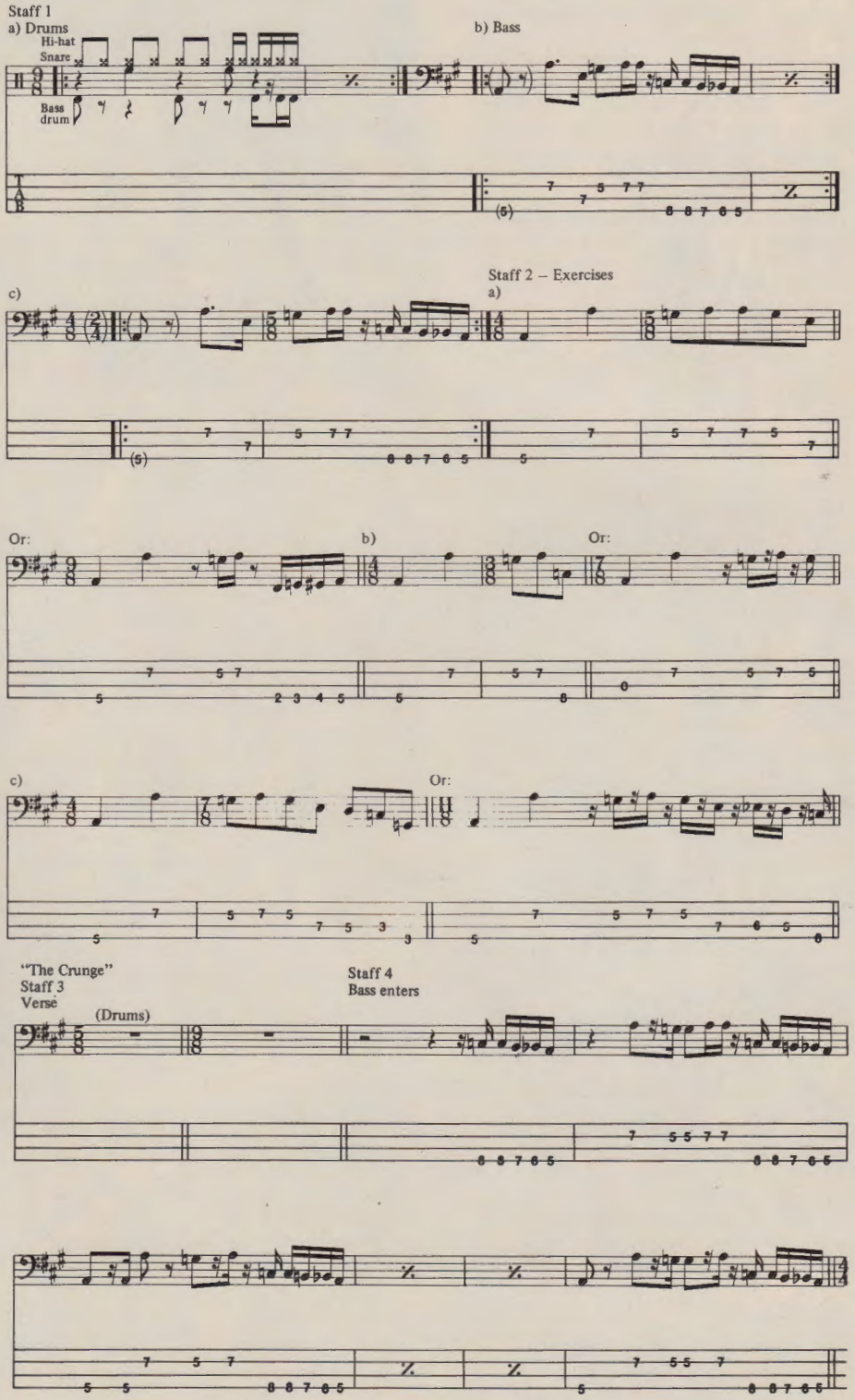
Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

If I had to admit, I would say I was never a huge Led Zeppelin fan. Cream, Hendrix, yes. Zep, no. Not until John Bonham died did I make a musical connection to the ground they broke as a band in the 70s. Watching Page, Plant, Jones and drummers Collins and Thompson from the Live Aid stage in

THE CRUNGE

As recorded by LED ZEPPELIN
(From the album HOUSES OF THE HOLY/Atlantic 7255)

Words and music by
John Bonham, John Paul Jones,
Jimmy Page and Robert Plant



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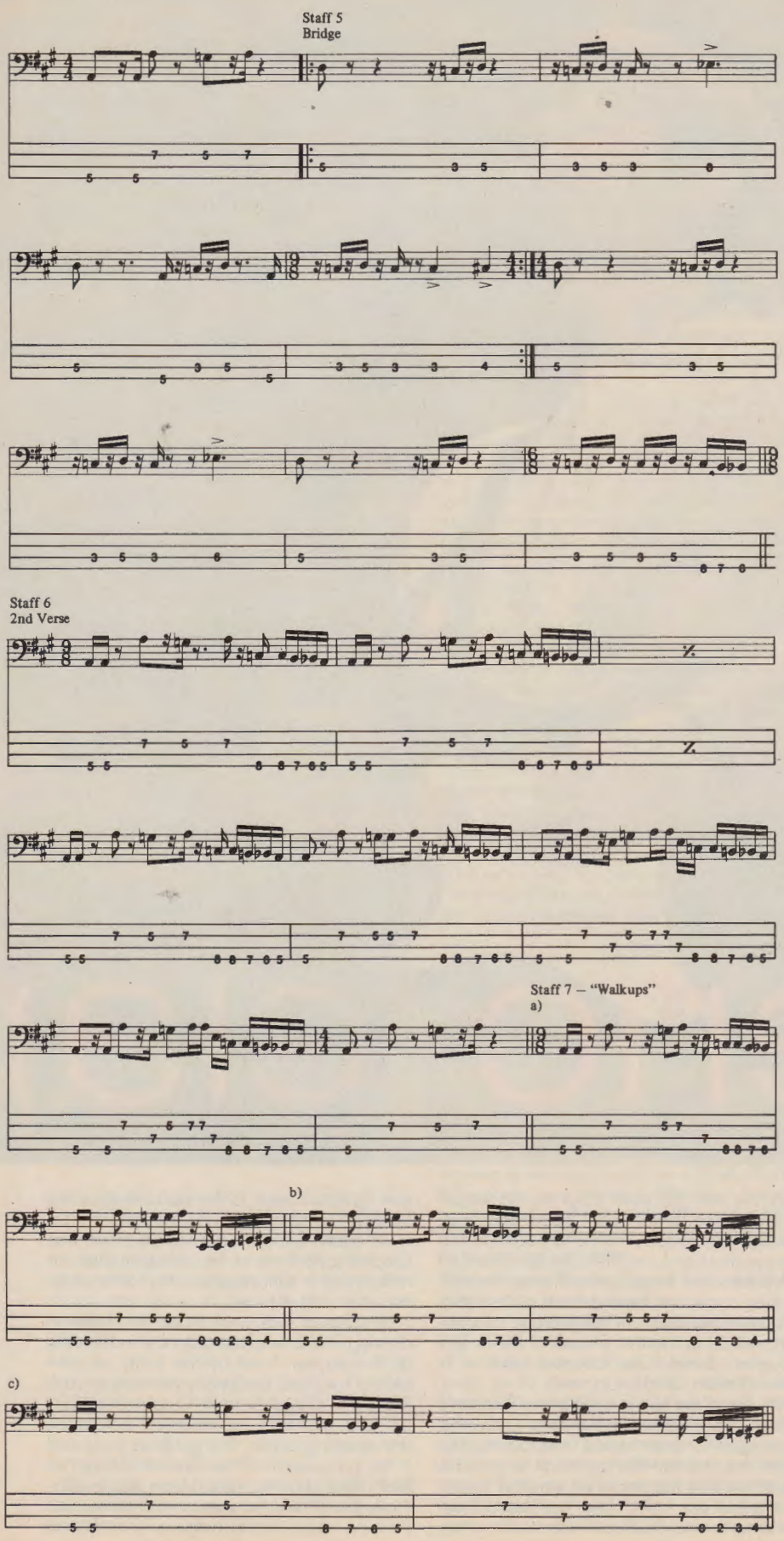


July '85, I realized the debt they all owed to "Bonzo," a drummer who combined the power of hard rock with the rhythmic complexity of jazz and funk. He was so effortless—flamboyant, but effortless.

Not to sidetrack, but the Great Grandfather of Soul, James Brown, has a smash record out with *Living in America*. He is living proof that funk don't grow old and die, it keeps on comin'. And, of course, *The Crunge* was in its own way an obvious nod and homage to the glory of funk, right down to Plant's James Brown impersonation, 'Shall I take 'em to the bridge?' lifted from the dialogue on Brown's classic 60's records. Zep's *The Crunge* is so J.B. it's a wonder they didn't ask him to dance and scream a little on the record. And of course Bonham asks the ultimate question, if it grooves in 4/4, why not 9/8, 5/8, 6/8, etc?

It was a tall task for most rhythm sections of the day, but not for Page, Bonham, Jones and Plant. Bizarre as it may be, this record grooves from the drum intro to the last bar of the fade, despite the signature oddities and a decade-dent lifestyle to boot.

On to the basic structure. The chart revolves around a bar of 9/8. Nine beats to the bar and the eighth note equals a beat. Count 1-2-3-4-5-6-7-8-9. Don't pulse from the snare, get it from the high hat. If you were to look at the drums and bass together you'd see Staff 1 (A&B). The patterns lock in the foot and high hat, not the snare. It's broken down further in Staff 1 (C) where you see a bar of 4/8 (2/4) and a bar of 5/8, which equal 9/8. There are exercises in Staff 2 (A, B & C) to acquaint you with the bluesy riffs in other odd time signatures.

Now *The Crunge* chart. There is method to the madness, i.e. an even numbered time signature always sets up the new section. It's great the way John Paul Jones has mixed up the downbeats of each bar and various pickups on the second beat. See Staves 4-6. Master this and you'll be able to rock away any James Brown chart in your sleep. To me, it's a funk bass guitar evolution that started in the 50s with Monk Montgomery, continued in the 60s with Jerry Jermott and the mid-seventies with Francis Prestia from Tower of Power.

See staff 7 (a, b & c) for some alternative walkups in the fade, turning the 9/8 bar around. A blues riff with displaced sixteenths provides endless combinations.

P.S.: This is not an easy chart to master, may even take years for you to truly groove in 9/8. But knowledge is a valuable tool. If hard rock guys like Bonham, Jones, Page and Plant could retain their powerhouse sound and cop such a groove, so can you. Good luck, I had to woodshed, too. See you on MTV. ■

Rich Fuscia

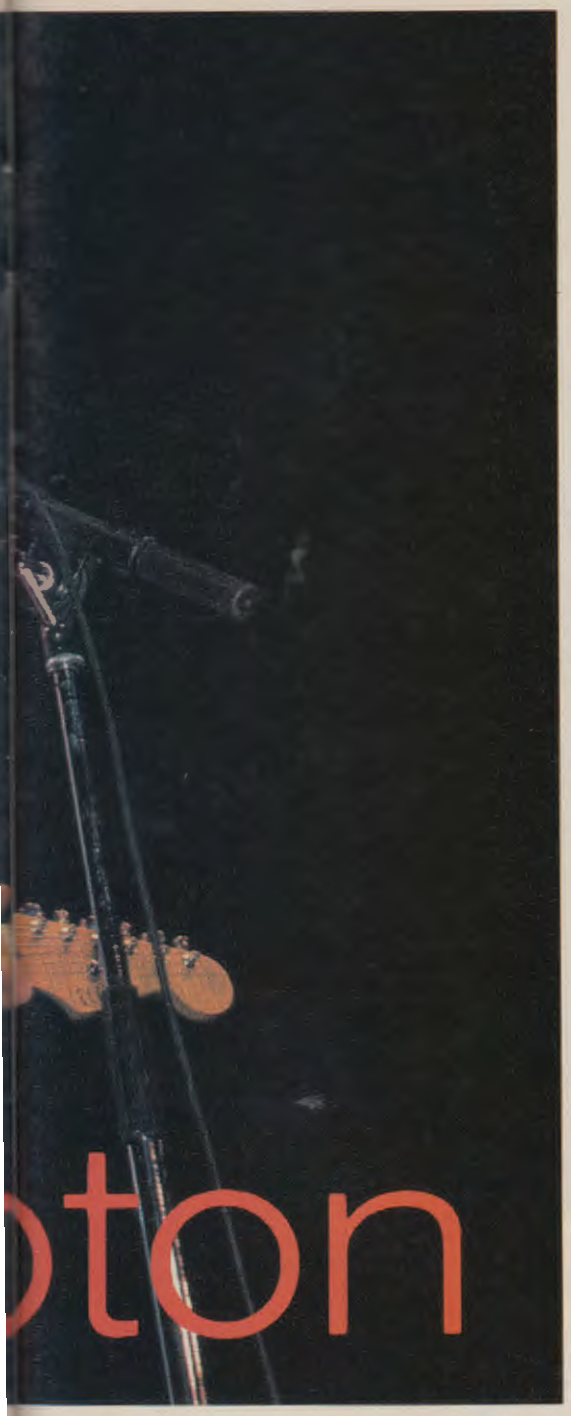
eric clap

interview by Dan Neer

While rock music has always been an outlet for pent up energy, the blues has remained unchanged as the lightning rod for emotions. The former is youthful and rebellious, a giddy celebration flaunting the differences between generations. From Chuck Berry to Pete Townshend to Eddie Van Halen, each new rock hero proclaims the same message, "This is my day in the sun, my generation, and we are unique." The blues, on the other hand, has remained relatively unchanged. The musical arm of psychiatry, the blues offers a cathartic release from the ties that bind. It carries the weight of life's experiences, both good and bad. Savage and beautiful as the fury surrounding the eye of a hurricane, the blues as unleashed in the hands of those unafraid to tap the well of their anger and fears as well as their joys and hopes remains unchanged and compelling, voiced in the instruments of Stevie Ray Vaughan, Buddy Guy, Duane Allman or T-Bone Walker. Or Eric Clapton.

The first of the 60's guitar heroes, Clapton's title of "God" came not from any flashy new techniques or high speed runarounds, but rather his shaman-like quality of scaring his audience with the unbridled emotion as unleashed in one note. *Have You Heard*, from the Clapton with the Bluesbreakers collection, sent guitarists back to the woodshed by the hordes. The scary part was that those notes were easily found on the instrument. It was Clapton's porthole to the unknown (like the refrigerator in *Ghostbusters*) that other players wanted to explore.

The answer was in the blues. As played in a group, it also revolved around the chemistry of the players. Fired by the purity of John Mayall and later the furious virtuosity of Jack Bruce and Ginger Baker in Cream, Eric Clapton laid waste to his emotions before an unsuspecting public, that gobbled it up, and in the process almost swallowed Clapton as well. After walking away from the media-made Blind Faith, he rested with Delaney and Bonnie, where there were no demands to



ton testifies

torch himself night after night. But then, like sodium meeting water, Clapton ignited all over again by teaming up with Duane Allman on **Layla**. It was to be an explosion that few others would ever equal. And though most of his later work in the 70s and 80s has concentrated on the lazy orbit his rocket has blasted him into, Clapton's emotional boosters can still kick in every now and then, causing all ears to turn and mouths to drop.

"I believe it's still there in him," said Carlos Santana about Clapton. "He can play like that anytime. It's just a matter of timing and the right company."—John Stix

The following interview, one of the few he's done in recent years, was conducted by Dan Neer for Torus Communications.

When was the first time you heard the blues?
I think it was on the radio when I was a little boy. It was Bill Broonzy and Sonny Terry and Brownie McGee. Those two had a hit record called *Whoopin' and Hollerin'*. It was quite popular. I heard that and I heard Bill Broonzy. In fact, I saw Bill Broonzy on TV in a little clip on a news program and it floored me. I'd never seen anything like it. But even before then I was always attracted by anything plaintive. When I was a very small boy I had a favorite signature tune on a radio program that was fife and drums, and I've always liked fife and drums. I incorporated that sound on *She's Waiting*. Pete Robinson, the synth player on **Behind the Sun**, got the sound of the fife perfectly, so we just let it tail off into that. So I've always had that preference for plaintive music.

When did you actually put hand to a serious guitar?
I think I was about 13 or 14. I tried playing ordinary folk music, Harry Belafonte type things. Nothing rhythmic, really. In fact, that's why the blues appealed to me in a way, because it was easy to play in terms of being slow. You could take your time. But it still didn't take until I heard Muddy Waters. Then I really wanted to play it. I wanted to learn to do that now.

What about his playing appealed to you?
It was the slide. It was the stuff he did on the **Best of Muddy Waters**. It was the stuff he did when he first got to Chicago with Little Walter. That's what really made me want to play. At some time I sat down and learned to play like Broonzy, but I never really mastered it because he had such strong hands and the ability to keep that thumb going on the bass string and pick with the fingers. That was beyond me. When I heard Chicago blues, when I heard Muddy for the first time, I realized that I could play what he played well, which is a great illusion in a way (laughs). But it seemed like I could do that because it was only one part of what was going on. There was a drummer and there was a bass, so you didn't have to do the whole accompaniment yourself.

Did you try playing slide guitar at all?
Yeah, in the period we're talking about I seemed to be trying to pick up a lot of different influences. I was playing a little bit of Broonzy and a little bit of folk and skiffle and a bit of slide and trying to cover all sorts of things just to be familiar with them.

Weren't you thrown out of art school for playing too much guitar?
For playing the guitar in school and not doing any of the real work. When I got thrown out of school I was shocked. I had no idea life could be so cruel. I had been protected until then and suddenly I had nothing to do. There were no openings or opportunities to play in clubs and I wasn't good enough. So I got a job working for my grandfather, as his mate, which meant that I mixed up cement and mortar for him to lay bricks with. While I was doing that I got together with Tom McGuinness. He already had a little band going with Ben Palmer and there had been Paul Jones and Brian Jones and it shifted around in personnel.

Was this the Roosters?
No, we hadn't got a name for it. It was gonna be called Rhode Island Red and the Roosters, but it got trimmed down and had Terry Brennan singing and we did about ten gigs. It was very hard. We had no transport. The drummer was the only one who had a car, and we had to try and get everything into his car. It was a nightmare, but it was great fun.

Whot guitar were you playing then?
I think I had a twin cutaway Kay, which was very difficult to play. It had a very high action and a terrible sound. But it looked good. We were doing songs by Larry Williams and Freddie King.

Had you heard *Hideaway* by then?
That's exactly the time I heard *Hideaway*. The flip side was *I Love the Woman* and that also took me a step further because it was the first time I'd heard that kind of soloing and from wanting to play like Muddy with the slide, I wanted to play like Freddie King.

Could you?
No, it's a philosophy. You just don't pick it up. I managed to roughly copy the solo but then you can't play that solo in every tune. It's a complete philosophy, that style of playing. It takes a lifetime to learn all the approaches.

After the Roosters came Casey Jones.
Tom and I went into that. The Roosters folded because of the impossibility of getting to functions. Then Casey Jones came along and he seemed like a professional. He was also from Liverpool, where the boom was coming from. We were drawn towards that and the possibility of making money. It was fun, in a way, except that it was obvious that it was not serious, and I was beginning to get a little serious about the whole idea of being a musician in a sort of adolescent way, and very purist. I don't think I was happy with that deep down and I wanted to move on as soon as I saw an opening.

Had you the notion that you could make a living playing the blues?
I don't think I was that bothered with making a living. If I remember those late teens, you just had so much fun that money was something to put aside and we really didn't think about anything else except where the next party was.

It was about this time that the Yardbirds started?
Keith Relf and his friend Roger were part of the crowd that we used to go to parties with and take our guitars and play. Keith and Roger used to do sort of a Django Reinhardt set and I used to take my guitar and play Broonzy imitations or Blind Lemon Jefferson, or whatever I had going at the moment. Then I heard they got this band together that was intended to be an R&B band, and they already had a guitarist. I used to pressure them and say, 'I could do better than that.' I knew all the stuff they were

Mickey Adar/Star File

doing. It was all Chicago blues, Snooky Pryor, Howlin' Wolf, Eddie Taylor and just about all these things that we were getting in England from America. There was this idea of taking something like *Smokestack Lightning* and not just playing it straight, because we couldn't hope to make it sound as good as Howlin' Wolf. No way. So we had to devise little schemes and tactics to make it interesting. We used to do this thing like a climax, where we just got louder and louder and then get it to a peak and come down again. It was all very exciting.

Was this at the Crawdaddy Club?
That's right. We took over after the Stones moved out. We sort of took over their following. The Yardbirds had a great following. We actually played with the Beatles at the Beatles Christmas Show in Hammersmith for about three weeks. We held our own with the Beatles because that was right in our own manor and all of our crowd came along and made sure that we were just as well received as the Beatles were.

By this time had you heard of John Mayall?
I think I must have heard of him. My recollection is that there was an area of English R&B that was too jazz biased for my taste. I think I might have slotted him into that area without really having heard him. When I did get the offer of the job, after I had left the Yardbirds, I was quite surprised that he was into that Chicago blues and the rural blues as well.

Were you dissatisfied with the direction the Yardbirds were going?
I think it was a joint dissatisfaction. They wanted stardom and commerciality, and I wanted a tough blues band. I had a feeling it was going to end in tears because of their tastes in music.

Did you have trouble deciding on material?
To begin with, no, but later on, yes. I think it was because we had to make a record and when we made singles, we made two or three singles which were covers of blues or R&B songs and they didn't happen. Then when it came down to it, there was sort of a joint decision that we should use someone's song that was written for the charts, specifically to be a hit. That's when I started to feel uneasy, because I could see a motivation going on that I didn't have any sympathy with whatsoever. That's what *For Your Love* was all about.

Did you actually walk out on the session?
No, I was very upset and they could see I was on the verge of walking out. So they gave me the middle eight to play a riff on, to keep me placated for a time, because there was a great deal of friendship in the band.

What happened after you walked away from the Yardbirds?
I went and pondered my future. I stayed out in Oxford with Ben Palmer. He'd become disenchanted with the music scene in England himself and had taken up wood carving. I stayed with him and we talked every night about the way things should be and the way they are and how pointless it all seemed to be a serious struggling musician when in England all you had to really be was a pretty face. For about two or three weeks I actually thought I was gonna do something else. In those days, if I hadn't carried on playing guitar, I would have happily picked something else up. Then I got the call from John Mayall to do the audition, and I played about three or four songs with him and I think I got the job straight away. I was very happy with his attitude. It seemed he would like to make money and he would like to be successful making records as long as he didn't have to bend too much. That seemed very integral to me. After I'd been in the band a while we made the **Bluesbreakers** album and I thought that was what it was all about. It was a perfect space for me to begin, to sort of hone up my skills. And he had a great record collection. I actually lived at his house for most of the time I was in the band and his blues collection was the biggest I'd ever seen. So I had a great chance to study it all and perfect as much as I could.

Who were you listening to?
Deep down, B. B. King and Freddie King were my idols, but there was a craziness about Buddy Guy which to this day still grabs me the most. He's just as mad as ever. He is the baddest man I ever saw with a guitar. Sometimes it isn't really pleasing to the ear for a lot of people, but it is definitely the most manic guitar playing you could ever hear. That's the most exciting of all. Otis Rush is there, too, but Buddy Guy still does it for me. That was the guts.

Why do you think it is that all British rock 'n' roll came out of Chicago blues, whereas American rock was more Buddy Holly, Johnny Burnette, Elvis—steeped in country music?
It may have been more the other way around, but we had no access to country music in

RUDOLF SCHENKER & MATTHIAS JABS

Ray Olson

SCORPIONS

By John Stix

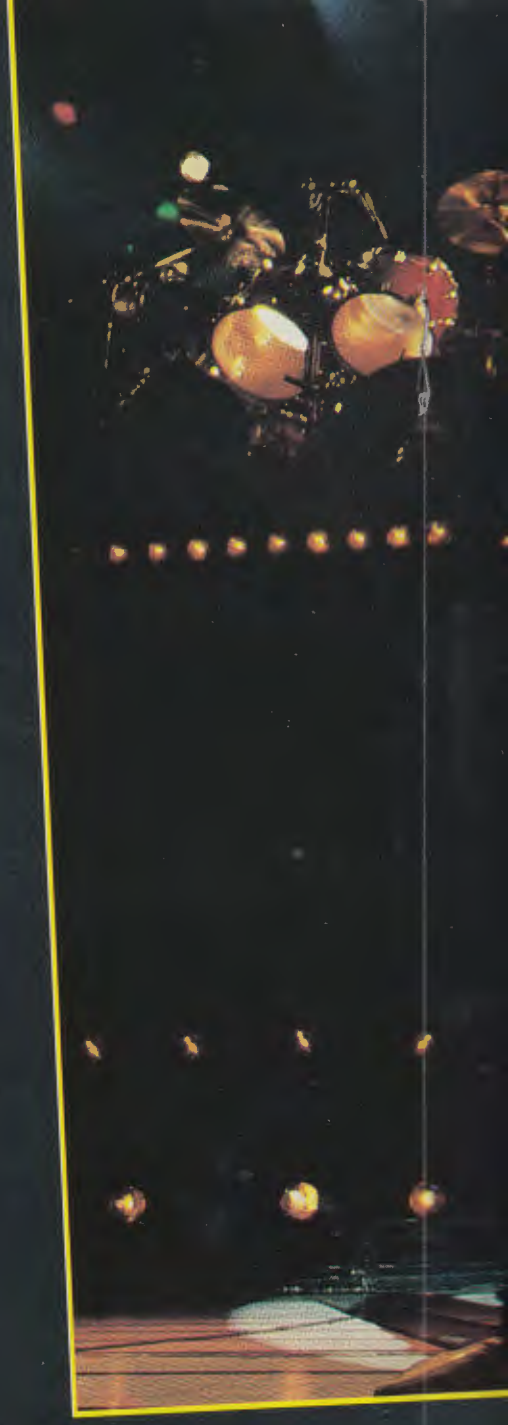
When you set out to become a major force in the world of rock music, the roll of the dice seems as important as talent powered by a vision. More often though, it's the long haul that eventually pays off. Scorpions have been at it since 1965 and took 19 years to reach their worldwide peak. Taking a breather from the touring scene and the recording studio they left their fans a post card in the form of a double live album.

With the band's history well documented in these pages, we chose instead to talk to the guitarists about some of their surprising influences and personal views on music.

MUSICALLY SPEAKING

Randy Bachman

GUITAR: Matthias, you started out on the blues side of things.
MATTHIAS: I started off listening to Johnny Winter. *Mean Town Blues* and *Jumpin' Jack Flash* were my favorites. It was easy to learn from him. We're talking about a guy who picked up the guitar, played for only two months and started listening to records, which is what I did. Johnny Winter didn't play so weird that it was hard to figure out. He also played more in a rock way, so it wasn't only blues. He adds nice new things to it, which were very attractive to me.
RUDOLPH: Johnny Winter was too bluesy for me.
GUITAR: Would you say that players starting out today have a harder road in front of them. I would rather start with Johnny Winter than Randy Rhoads or Scorpions.
MATTHIAS: Ten or fifteen years ago you could be impressed by listening to old Clapton stuff with the Bluesbreakers. It was very well played, with great feeling that still holds up today. But technically it was a lot easier. You could impress people back then if you had played only one year. Today the standard is too high for that.
GUITAR: Have we given up passion in favor of style?
MATTHIAS: Not necessarily. The styles change and sometimes people go too much for the technical side of it. Thinking about new gimmicks they forget about the melody, feeling and the song. That's the most important thing. That's how I try to do solos. There is some melody that goes along with the song and keeps the song going. It's not, here we have the solo part, with typical rock 'n' roll scales, and when that's over we go back to the song. Most of the songs that sound like this come from rock bands where the guitarist just tries to show off. Guitar playing is a very important part of the song, so it should keep the song the way it is and improve it during the solo section. But it must be part of the song, not outside the song.
GUITAR: Has rhythm playing changed that much since Chuck Berry in the 50s and Pete Townshend in the 60s?
RUDOLPH: And Jimmy Page. It hasn't changed so much. Solo guitar playing is changing much more.
GUITAR: Do you think The Edge in U2 has added anything new?
RUDOLPH: I don't listen too much to U2 but what I heard were good songs.
GUITAR: What about the Police?
RUDOLPH: That's a good point. How the guitar player in the Police was adding to the songs is very interesting. The drums, bass and guitarist are all playing differently but everything is meshing. I like that. You can't change rhythm guitar so much; you can only use it in a different way.
GUITAR: What did you think of the Beatles impact on music?
MATTHIAS: You know the Beatles in a second. I think it's fantastic how well Beatles music keeps up with everything else out today. It still creates that positive vibe and you can't help but get in a good mood. Whatever they play, every single little bit of it can be sung. I think that's amazing. They are such great composers and arrangers. You can follow every little guitar bit and you can even sing the bass line. There is almost no Beatle song which is not a great song. If it's not great it's still very, very good.
RUDOLPH: I wasn't a big Beatle fan, because it was too clean. On the other side Johnny Winter was too bluesy. Now I see that what they did is good. But I miss a little of that direct stuff the Stones had.
GUITAR: Rudolph, weren't you excited about the Beatles as a self-contained group as opposed to a leader with a backup band?
RUDOLPH: That's right. That was the important thing to start me as a musician. Little Richard, Elvis, and all the bands before were a singer in front and the backing band were these old guys. With the Beatles, Stones and Kinks I thought it was great because you could make music together. That was a fantastic idea.



GUITAR: Do the Beatles as great composers have anything to do with Scorpions?
RUDOLPH: I think everybody has something to do with the Beatles, but the Scorpions not so much. Klaus (Meine) was a big fan of theirs.
MATTHIAS: It's more the overall feeling of the Beatles that gives you some influence but not directly.
GUITAR: What elements make up a great heavy metal song?
RUDOLPH: What you need is a very good riff, a heavy rhythm and a good melody on top. That is the most important thing.

GUITAR: What is the extra element that turns a good song into a classic?
MATTHIAS: It's a matter of taste. Scorpions are five guys who fight as long as we can to get the best out of a song. We listen back again and again and think of all the fine points. At one point we might think it's not so good and what can we do to improve it. We do that until we come to the point where we say, now it is perfect.
RUDOLPH: *No One Like You* has almost everything you can do in one song. It starts off with a heavy riff, a guitar melody line, a sophisticated line. It's a riff where you have the feeling you can sing along because of the melody. In fact it would be hard to sing along with. You have a verse which slows down a little and gives you this very nice melody. Each part is a good part, and the vocals and lyrics go well together. The Beatles did that perfectly all the time. The way they would sing, the phrasing and the words were just perfect. If you sing different lyrics the song might be nothing.
GUITAR: Give me an example, outside of Scorpions, where the songs are classic?
RUDOLPH: Jimmy Page is one of the best composers for hard rock, like on *Stairway to Heaven* or *Whole Lotta Love*. For me that is good composing.
MATTHIAS: The Kinks were one of the first to come up with real good hard rock compositions. The Stones as well, but the Kinks were always a harder band. That's why a lot of people pick up on their songs for cover versions today. It shows you what potential their songs had. Without the Kinks song, Van Halen could never have done *You Really Got Me*, because it wouldn't have come to their minds. But they arranged it in a more up-to-date way and made it better than the Kinks did 15 years ago. But that's no problem. Deep Purple had great songs as well, like *Smoke on the Water*. They had so many brilliant songs, especially on the older albums. They were also very influential for other bands.
GUITAR: What great Scorpions song do you think is overlooked?
RUDOLPH: *Still Loving You*.
MATTHIAS: That's still a big hit in many European countries. In France that song sold 1.3 million singles on its own.

Ross Marino

left to right: Francis Bucholz, Rudolph Schenker, Klause Meine and Mattias Jabs.

Steve Vaccariello

Terry Sesvold

Nobody knows *Still Loving You* in America. It wasn't played on the radio. But it was number one in Brazil. *Always Somewhere* is also a great Scorpions song.

GUITAR: Here you are a hard rock bank picking ballads for more exposure.

RUDOLPH: Normally people are too narrow minded. They think we are just a hard rock band—they even try to put the heavy metal label on us—so they just go for the harder songs. It takes them time to find out there is another very important side to Scorpions. We do ballads that have a lot of melody. The people who know us just from the radio only know *Rock You Like a Hurricane* and *No One Like You*. The real fans know better. That's why we came out with the live album. Not only because we wanted to put out a live album but because it's a combination of the last four albums, the best of.

GUITAR: Are they great performances or good ones?

MATTHIAS: We found out that when we play our songs over time they get better, because we respond to the reaction of the audience. On the live album most of the songs came out better than on the studio versions. We recorded 13 shows and picked songs from five different concerts. We were going for what had the best atmosphere, not so much whether the playing was the very best. The playing was fine; we tried to get the best feeling out of the tapes.

GUITAR: What do you think of bands like Ratt, and singles like *Lay It Down*?

RUDOLPH: That could be a good radio song for the U.S., but it's not a good song. I don't like the singing so much. The melody is flat and on one dynamic level.

MATTHIAS: Ratt are definitely an L.A. band. The newer L.A. bands have a similar sound.

RUDOLPH: American hard rock is more laid back compared to British hard rock, which is very fast.

MATTHIAS: American hard rock has just come up in the last few years and has to build now. To me it still shows too much influence from other band's music. It's not too original yet.

GUITAR: You both seem to have a good grip on where musicians, from the Beatles to Bach, have made or not made their mark on Scorpions. I'd like to get your comments on an area your fans might not know you like—jazz. Did you spend any time enthralled by the likes of Django Reinhardt or Stephane Grappelli?

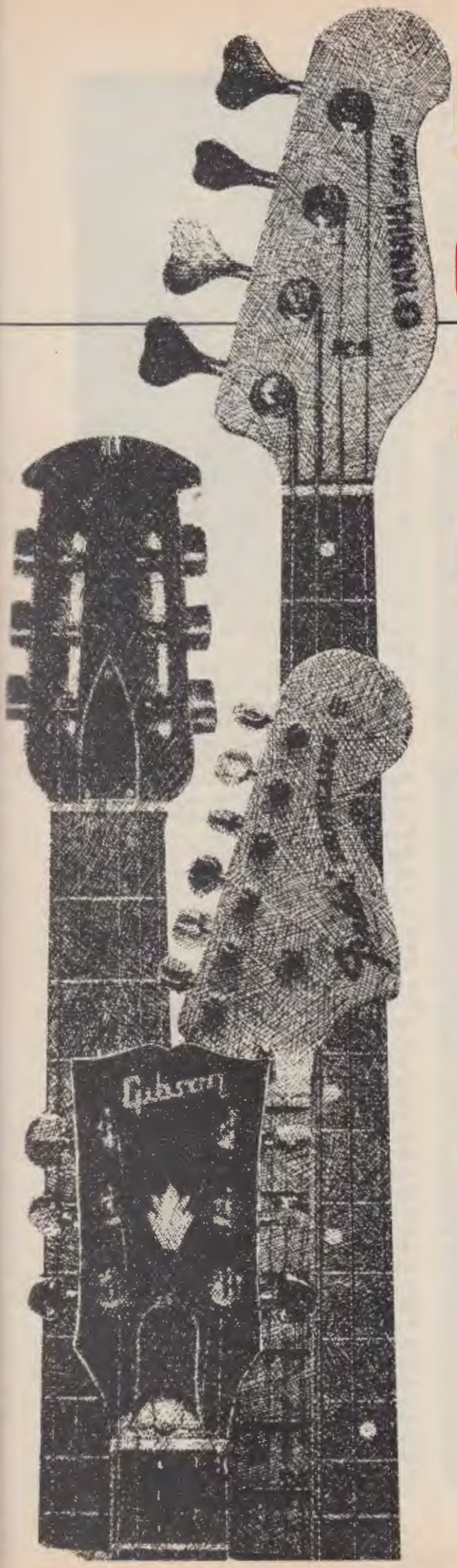
MATTHIAS: That kind of style I like a lot. There is fire in the music; the energy is fantastic. The way Stephane Grappelli put things together, every single note of his melodies had something to say. His drive and rhythm are amazing. When he slides a note, he expresses so much through his violin that it comes very close to becoming a vocalist, a voice.

GUITAR: Has the classical bug hit Scorpions yet?

MATTHIAS: No, classical music was created 200 years ago and has been done in a much better way. I don't like adding it to rock. Basically, one form has nothing to do with the other. It can't come from your heart; it can't come from your feelings. It's planned; it's thought out to where they say, 'let's do something classical. Let's practice classical scales and see if we can come up with something different.' It's been done ten years ago, three years ago and again this year. I don't think it's very original, and it doesn't come from your heart, that's for sure.

RUDOLPH: When we were playing as a dance band we were listening to other bands. After a while we desired to make our own songs and we stopped listening to Led Zeppelin or Deep Purple as a direct influence.

MATTHIAS: But they were in our hearts and coming from deep inside as part of our personality. Of course, we have communication with other musicians and we learned quite a bit from them, but we don't want to play like them. Those influences come out as a piece of you.



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England. It seemed that we only heard what was on the top of the charts in America in the pop vein, or in the rock vein, and when I was playing R&B and blues, there was very little of that area either. But I had no idea of country and western and no one I knew did either.

In some way you sound more like a black Southern musician.

It's very confusing isn't it? I certainly don't think of myself as a British musician at all. When I'm at home I get very dogmatic. I'm still pretty much the way I was when I was young. I find it very difficult to listen to the radio and I find it very difficult to tune into English music. I still look forward to coming to the States to get steeped in what's going on here. It's really quite in vain 'cause I come here and I hear English music.

Gene Kirkland/Pix Int'l

How did the Mayall thing end for you?

I could say that I was discontented, but I wasn't. We made that great album and there was no way I could be discontented. It was always just wanting to do something better or basically just move on.

If you had stayed on would it have been the same?

It could have been. The ambition wasn't really going. John was quite happy to stay on the club circuit and play the same kind of music, changing a few numbers here and there. But there was something inside me that said there was more to do or different places to go. And at the same time as I was feeling that, there was Ginger and Jack who were trying to stretch their horizons. What's that great phrase they use in ***The Right Stuff***? Is it, 'Push the outside of the envelope'? It's a good phrase. It seems that something subconscious was pushing us to get somewhere completely different.

A real creative tension.

Exactly. Ginger approached me at a John Mayall gig. He said he was thinking of forming a band and would I like to play? He liked the way I played and I liked the way he played. I said, what about Jack? I had no idea that Jack and him had always had a feud going on. They had been together with Graham Bond and reached a pretty tense stage there. He wasn't keen on taking Jack into the fold, but I said that if Jack didn't join, I wasn't really interested. So we kind of threw it around a bit and had a rehearsal, and the three of us just seemed to gel. The thing was, we got that far and had to make the most of it.

Had you talked about forming a band with Steve Winwood?

Yeah, but Steve had his own ideas about where he wanted to go. There was an unapproachability about him that made it seem that whatever you had to offer wasn't quite right. He definitely had something else in mind, so we let him be.

But what about the band Powerhouse, which recorded on the What's Shakin' album?

That was only formed for the making of that one record. Joe Boyd came to England and wanted to get a sample of what the English blues scene was like; and there really wasn't one. So we had to quickly put together a band to pretend that there was one there all the time. And also Jack and Ginger weren't so keen on getting Steve into the band. They just wanted to stay a trio and off we went.

What sort of material did you first start doing together?

Jack had written a lot of stuff which was very easily adaptable to our way of playing, and I think within a few weeks we had a complete set. We also did Skip James songs and versions of *Sitting on Top of the World* and *Crossroads*. So we had rural blues which had been sort of updated to a rock vein.

Did you have a conscious notion of forming what became a power trio?

My idea of what it was gonna be like was much like a Chicago Blues thing. I'd heard this great album that Buddy (Guy) and Junior (Wells) had recorded and it was a trio with a harmonica. It was bass, guitar and drums and I thought, this is it. It's lightweight and an easy traveling kind of band. This is what Cream will be. I hadn't token into consideration the power of the personolities at all, and because they were a bit older than me, I took a back seat when it came to musical policy and drive. That was Jack's province.

But you didn't go into it thinking it was going to be three solo artists. It was more like the idea of Buddy Guy and Friends.

That was my idea. But it soon got forgotten. The minute we started playing I realized it was a fully solo-oriented kind of thing with the three of us going at it strong.

When was the first time you could stretch out and do *Crossroads* **for an hour?**

Because of our ready-made following we could do that any time. The more guitar playing you gave them the better they liked it. And to begin with, we didn't have a full set. We had maybe three quarters of an hour's material. And when it became clear that we needed more than that, we just stretched the numbers out and then that became VOGUE! It was purely accidental.

Vinnie Zuffante/Star File

Were you happy with the way things were going?

For a time, yeah. The story with Cream was we went on the road and battered out the same material over and over again for the last year and a half or so without taking into consideration that everything in the world was changing. Good evidence of that was **Music from Big Pink**, by the Band. When I heard that I felt we were dinosaurs and what we were doing was rapidly becoming outdated and boring. **Music from Big Pink** bowled me over 'cause I thought that's where everything should be going and we were nowhere near it. The other guys weren't bothered by it. They could have made certain changes but I've always been a bit of an extremist, and if something's not right, I just want to stop and get out. So I wanted to end the band and leave. The Stevie Winwood thing was probably floating around in my heod, that if I left Cream I would find Steve and do something along the lines of **Big Pink**.

I'd like you to comment on some of the songs you were playing with Cream?

In that time the band was young enough to be influenced. *Sunshine of Your Love* was done before we'd become really famous. That was written because Jack and I went to see Jimi Hendrix. Jack was so floored by Jimi Hendrix that he wrote this riff for Jimi. It was a tribute to Jimi and the way he played. That riff was just for him. So we did that song kind of thinking of Jimi and he picked up on it, too. I mean he realized that. But when we got more famous, that became impossible. We became so wrapped up in our own ideology that to be influenced by someone outside was almost impossible.

***Badge*?**

That was sort of a mix-up. I think it was written between myself, George Harrison and Ringo Starr, where we all just threw lines in and were taking different substances and fooling around. Then I ran across a man in California who'd developed a pedal which you could play into a Leslie and you'd press a button and your

guitar would become an organ. It was the first chorus pedal, really, and the sound of that inspired me to write the bridge.

Wasn't the song actually called *Bridge*?
Yeah. We were writing down the lyrics at George's house and as Ringo and I were shouting them out George was writing them down. It said Badge but what it meant was actually the bridge. I said that's a good name for a song and it stuck.

You did eventually get to team up with Steve Winwood.
After Cream folded I found Stevie. He was living in a cottage out in Berkshire and we used to sit and play. There was a feeling that obviously we would do something, but there was no rush. Then Ginger came along and he wanted to get going sooner than we did, but we went along with it anyway and made **Blind Faith**. We formed the band, which was really much too much of a rush job. We had no time to evaluate what we were going to do and what kind of thing we all had in common. And when it came down to it, we didn't have enough in common to stay together as a band. There was a great deal of restraint that had to be employed because we were treading on one another's toes. I was in awe of Steve and respectful of his space and this made me rein in a lot more than I'd ever done before and I felt myself constricted. And because we were blown up and hyped so much, that was uncomfortable, too. Everyone was paranoid and nervous when we played Madison Square Garden. We did the biggest gigs and were terrified all the time. Of course Delaney and Bonnie were on the bill and in contrast, they were having the best time in the world. There was no pressure on them. They went on and played their set and had a fantastic time. We went on shaking and white and had a dreadful time. I started to yearn for the happy-go-luckiness that they had. I started hanging around with them and immediately clicked with Delaney. The next thing I knew they were where I wanted to be.

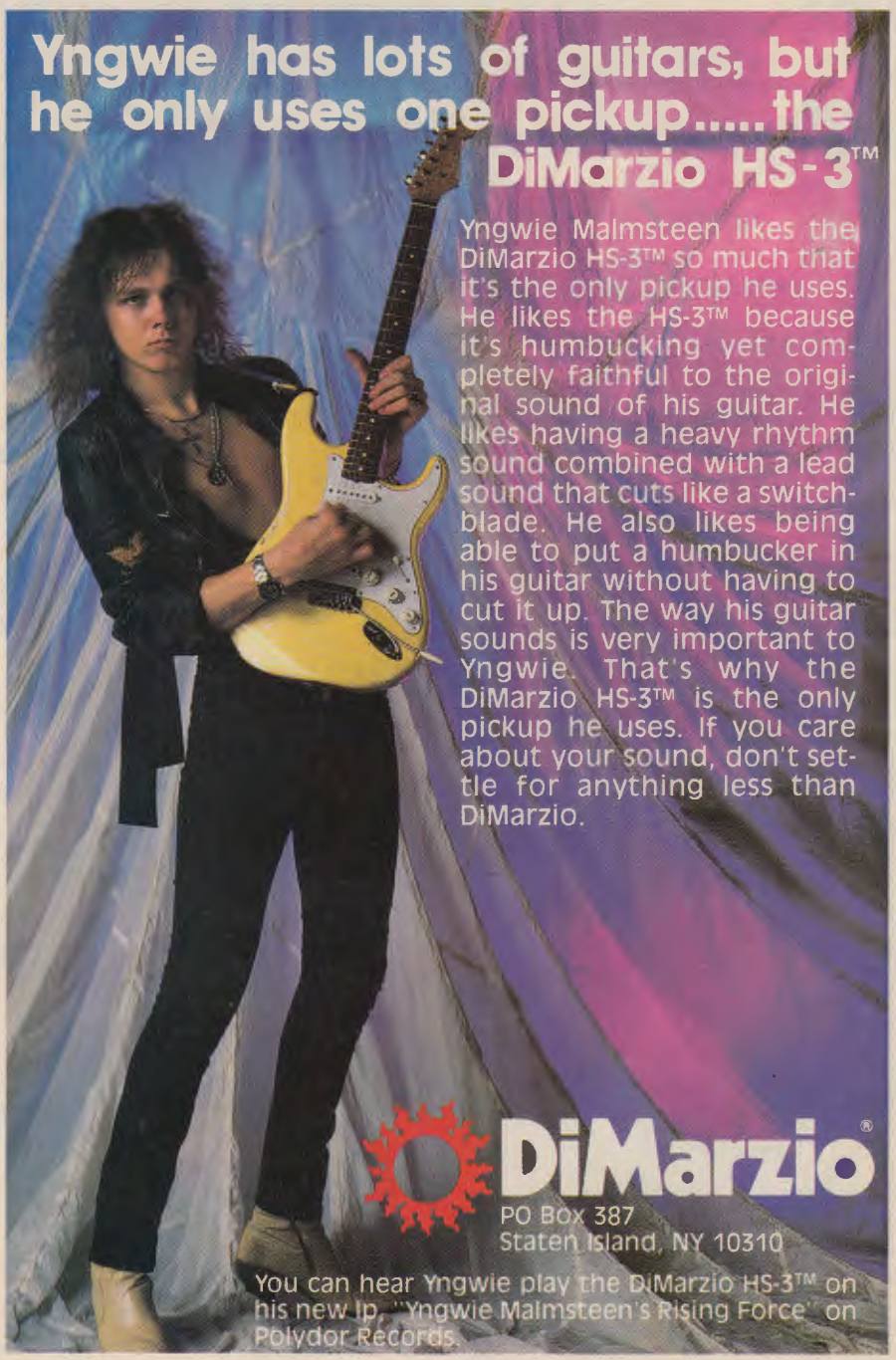
And that's where you went.
At the end of the tour I went off and stayed with Delaney and Bonnie. Then I brought them to England to do a tour and I was the guest star in the band. I got one song and played all the solos. I was writing with Delaney with the idea of a solo album of my own, which he was constantly nagging me about 'cause he said I should give the public what they want. Delaney was very important to me. He got me to sing and take it seriously. He taught me it was actually possible to enjoy it as well. I always thought that someone could do it better than me and that I was strictly a guitarist. In that sense I still function that way. I still see singing as being necessary to the object of what I'm doing, but it's not something I work on very much. I'm too lazy. I tend to channel all my creative energy into playing the guitar.

How did Derek get his Dominoes?
I stole them. I joined up with that outfit as a guest artist and became an onlooker as to how bands carry on behind the leader. Basically, they all wanted more money and it was going to be a strike situation if they didn't get a raise. They tentatively asked Delaney if they could have more money and he said, 'No, you're fired.' He fired the whole lot. By this time I had made the solo album with all of these guys and had started to feel quite confident about being a leader. I thought, 'I'll take the rhythm section and form my own band.' I went back to England and took Jim Gordon, Carl Radle and Bob Whitlock. We formed Derek and the Dominoes without actually knowing what we were gonna do. It was supposed to be Del and the Dominoes, but it sort of got reshuffled.

Why did you work so well with Duane Allman?
We both thought the same way and had the same likes and dislikes. We both liked Robert Johnson and Elmore James. All of the people who formed his style of playing were part of forming mine. When you get two people like that in the studio, you're really listening to one musician some of the time and the other one is standing off. Then he steps in and it's just like very kindred.

Was *Layla* always intended to be a double album?
No. Originally it was a single album and we just couldn't stop. After we met Duane, we could have made another couple of double albums. We should have. There was a core of the album which we intended to make, which was going to be the songs that we'd written. We got to a stage where we were enjoying ourselves and Duane was there. We were overdubbing guitar and we'd stop and write or say let's do *Key to the Highway* or *Nobody Knows You When You're Down and Out*. It was all so good we couldn't keep it off the record.

TO BE CONTINUED ■



WILLIE DIXON

by John Stix

The man the ***Illustrated Encyclopedia of Rock*** calls "probably the most important individual link between the blues and rock 'n' roll," Willie Dixon, is now watching his inheritance pass on to a third generation of musicians. As a producer and session man at Chess Records, he was responsible for helping to shape the early sounds of seminal artists like Chuck Berry and Bo Diddley. As a composer, his works like *Hootchie Coochie Man*, *Little Red Rooster*, *Spoonful*, *You Shook Me*, *I Can't Quit You Baby* and *Seventh Son* provided nourishment for the hungry young rockers of the 60s, especially in England, where he influenced a handful of blues-based musicians named Jeff Beck, Jimmy Page, Eric Clapton and the Rolling Stones. Carried forward into the present his soul can be felt in the works of young players from Stevie Ray Vaughan to Gary Moore.

I've been fooling around with poems all my life. I must have made 1,000 poems of different things when I was a kid. My mother used to write poems about spiritual ideas and I guess I picked it up from her. People used to tell me that a poet could make a lot of money. I found I couldn't sell any of them, so I started trying to make them into popular songs. At that time popular songs had only two forms. A real song was anything that wasn't a spiritual song. Spirituals weren't good to sing, but that's what I always liked, so I couldn't make them into popular songs. Then I decided I'd just make any song.

In between making these poems into various songs, I used to give them away or sell them. I always seemed to have a load of songs, so all the guys would give me $5 or $10 for a song, and that was big money. In a week I'd be making $30–40 giving away songs. This is the way I got involved in the music situation. I started making recordings for Lester Merrill, who was a go-between for musicians and record companies. Because I had all these unique ideas, every time he wanted to know something he'd come and ask me and say I was his co-producer. I didn't even know what a co-producer meant. On 35th and State all the different people would come to Canvas House. It had a couple of pretty good size rooms. We'd go there; he had a broken down piano and everybody would come and sing and write songs.

CHUCK

I had some groups: the Five Breezes, the Four Jumpsters Jive, and then the Big Three Trio. That's when I got involved with the Chess Organization. I used to write, produce, and do everything else from being a secretary to cleaning the floor. One day Chuck Berry came in with *Mabellene*. He had it sounding exactly like a country & western tune, *Ida Red*. As a youngster, he felt it was a good song and it would sell. It might have sold, but it wouldn't have been a new song, because it had the tune of *Ida Red*. We discussed it, and he was disappointed. We made a few suggestions to use a bluesy style. A lot of people thought it was a backward step. The next time he came around we recorded it right on the spot, in a studio the size of a hotel room. I played bass. I played bass for practically all the Chess artists.

THE BLUES

My parents used to tell me most people thought the blues was just something that somebody would be hollering, and it didn't mean very much. They explained to me why these people were hollering like this, raising hell one way or the other. They would express the facts of life through their feeling of the music. At the time when they first started, the people that made the blues were slaves. They had to talk around the boss man and deliver their messages to each other without letting him know. This is why there is so much slang in the various things they created. It gave them a chance to let each other know how they felt about things. They could communicate to each other right under the boss's nose.

Repetition was a way of getting someone's attention. That was the main thing, because if someone has their mind on something else, you'd say something the first time and they wouldn't be aware of what's happening. After you wait a little longer and you think you've got their attention, you'd say the same thing again. You wait even longer and you know they're listening, and then all of a sudden here comes the punch line. In between the particular statement you made in the first place you would let time elapse and go into other conversations about everything else. Then all of a sudden comes the punch line, and nobody thought anything of it except the one you were communicating with.

The blues is the basics. The people all use these basics to do whatever they do. Like when they made the first automobile, it was probably the wagon. The horse was the motor. Then they made the motor, and the next guy put the windshield wipers on. The next added lights. They kept adding to it. The blues is the basic and everything in American music has been built onto this basic of the blues. The majority of people don't look at that. Just like when you look at the automobile of today and then you look at the model they built at first, you don't believe it's the same thing. It's the same with music—it looks like a different thing, but the basics remain the same. ■

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rock climbing

By Jay Jay French

THE ROOTS OF GLAM, PART TWO

I remember so clearly the day we wore makeup for the first time. I got a film crew in and they filmed us putting it on. We all looked amazing. It was a unique, thrilling experience, like you were really pushing the limits. I looked at myself in the mirror and went, boy, if you thought your friends wouldn't talk to you before, you better forget about it now. That band was a glitter band, with a capital G. Me and the singer chained ourselves together. We had dog collars on and we had a bouncer walk us through the club with chains. That lasted for about six months, until one day we both touched the mike at the same time and we thought we were going to become sterile.

This band lasted about a year and a half, until there was a big fight between the singer and the drummer one night, and we broke up. In that year and a half the band broke up about 100 times. I learned the rock business by watching the band deteriorate. By the time the band broke up, glitter had changed. Bowie had already broken up with the Spiders, Lou Reed had gone back into commercial retrenchment, and Mott was just about calling it a day.

In our band the image had become conservative; we were not as flamboyantly glitter. We were wearing bizarre clothing, tights and hot pants some nights. The chains had gone. We kept the platforms; the makeup never changed. But we were trying to toughen up the image; we were wearing tight jeans as opposed to spandex. It was less fey.

Once the singer and the guitar player left, I knew I had to keep working, but I didn't know where the band was going. We brought in two guys who had a definitely different approach. The singer was a Rod Stewart clone; he wanted to make the band just like the Faces. So even though we kept the makeup, we started dressing in suit jackets. The Faces were always drunk, but they looked marvelous, and if you were in the same mental state it was a great time.

That singer lasted two months, then I became the lead singer. We went exclusively to Mott and Lou Reed songs, 'cause that's all I could sing. We started to wear platforms. I wasn't wearing effeminate clothes at all. I was wearing satin jackets, velvet jackets with a distinct English flair. We're still looking good with the makeup, but the clothing is getting decidedly less focused. Me, the bass player and the drummer and the guitarist didn't look like we got our clothes out of the same box. I could smell the whole thing falling apart.

For two months I became a waiter at Terrace on the Park caterers. I hated it. So me and the original bass player, who was working at Korvette's at the time, put the band back together. That's when we got Eddie, who was an old friend. Meanwhile, I never lost faith in David Bowie. Although, when he released **Young Americans**, in 1975, I started to greatly question where it was all going. But the overall reality of I better make a living took over. I was almost to the point of not caring what I played. We got a new drummer and started learning whatever song had a hard enough edge that a two guitar band could play. We started working on Halloween of '75, making $150–175 a night. Our style was very eclectic; basically everybody wore my wardrobe.

And then my agent calls and says I should call this guy Danny to be our lead singer. Danny wanted to be like Alice Cooper. He had Alice Cooper boots, posters of Alice Cooper all over his house. He had a boa constrictor. You could say he was slightly affected by Cooper. His hair then was brown and frizzy, like a beginning afro. So we started to design the image again. In the first year we were still eclectic. We wore weird clothes that didn't quite homogenize. Then his wife, Suzette, started making our clothes, and we started to understand group appearances, and we started to buy clothes that were group-oriented.

At that point, of course, Kiss was big, and they had the Kiss look, so they understood the concept. Alice had dressed correctly; the Dolls dressed correctly—they dressed within a format. Bowie's Ziggy tour was beautifully done as a package. So even though we eventually moved away from Mott, moved away from Bowie and Lou Reed, and got into AC/DC, Judas Priest and Ozzy as cover material, we finally understood that you have to look like a band. Finally we evolved into our own look. After '78 we developed a uniquely Twisted Sister look.

I think Glam, as a phenomenon, still exists the way every phenomenon in rock 'n' roll still exists. You have some people who are stuck in time. I mean, you've even got a hard-core Elvis Presley following. David Bowie and Mark Bolin were like the King and Queen of Glam; Bowie left it behind—Lou Reed has left it behind. Roxy Music tried to present themselves in a certain way. But no one's had the galvanizing force. It's like saying that after Elvis, who'd you have? There were a lot of Elvis-type singers, but there was only one Elvis, and he was the one who did it all.

If you look at groups like Twisted and Motley Crue, you'd see that we liked Alice Cooper and liked David Bowie and liked Mott; there was a history of it and you could tell that within us. But I think most of our fans aren't really aware of it. I think the pure glitter hard-core would look at us the same way a Mercy Liverpool group would look at a neo-Liverpool group. They would appreciate it, but their roots are their roots. The same way you'd look at the Stray Cats if you really loved Carl Perkins.

From now on, whatever happens to us is evolutionary. When Kiss took off their makeup, they essentially remained the same band, but when Bowie changed his look he changed the whole thing. I won't say we're not a calculating band, because we're concerned about our popularity, but we're also really attached to our personalities. I'm so comfortable with how I look on stage that a change would really throw me. I've been doing it longer than I've ever done anything else. I find it a comfortable way to perform. I want to make myself look special for an audience and I regard it as part of the preparation for playing in front of people. I don't go on stage without putting makeup on. ■

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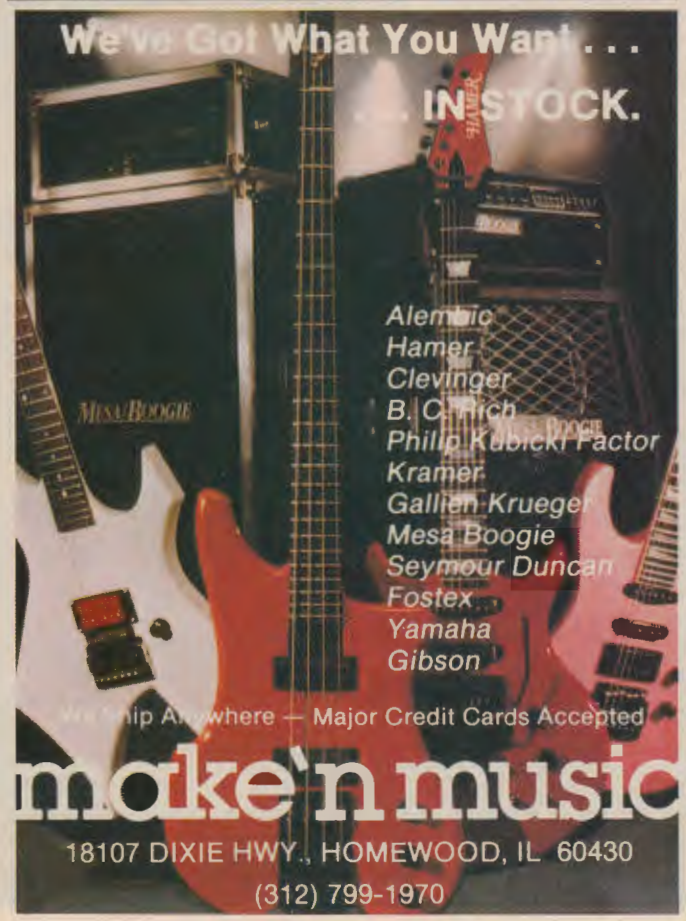

4 MIKE VARNEY & SHRAPNEL RECORDS PRESENTS State-of-the-Art Guitarists

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"Tony MacAlpine's style could best be described as a cross between Allan Holdsworth and Yngwie Malmsteen." JOE LALAINA, GUITAR WORLD MAGAZINE. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. A candidate for the most intense guitar oriented album ever recorded, Edge of Insanity includes Tony's unaccompanied live guitar solo "**Quarter to Midnight**."

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TONY MACALPINE

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This debut album from Vicious Rumors contains super-charged Metal fused with the extraordinary guitar talent of Vinnie Moore. Killer songs and blistering solos highlight the Lp which is destined to become a Metal classic. The album includes "**Invader**," an unaccompanied guitar solo that highlights Vinnie's live pertormances.

STEELER — Steeler SH-1007

A must for serious metal fans, Steeler features guitar legend Yngwie Malmsteen and vocalist Ron Keel, supported by the thunderous rhythm section of Rik Fox and Mark Edwards. Praised by rock guitar fans around the globe, Steeler features amazing axework by Malmsteen and has sold nearly 40,000 copies. Included on the album is an incredible guitar solo intro to the grinding anthem "**Hot on Your Heels**." Don't miss this metal guitar classic!

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Robert Minkin

THE BLUESMAN COMETH:

interview by Andy Aledort

ZZ Top is riding herd on top of the charts, Eric Clapton is selling out the stadiums, Stevie Ray Vaughan is playing Carnegie Hall, George Thorogood is an MTV star and Johnny Winter is out of the clubs and back on the concert stages. Simply put, blues is hot again. Thanks to Alligator Records, Lonnie Mack and Roy Buchanan are back on vinyl! All of this can only bode good things for guitar demon Albert Collins. The fiercest sounds that come from a six-string are unleashed by Collins and exquisitely presented on the **Showdown** album with fellow axe-meisters Johnny Copeland and Robert Cray. On this not-to-be-missed collection, Collins serves notice that his "Iceman" reputation is well deserved. His biting attack and stinging sound cuts through with bone-chilling emotion. Even a three minute guest appearance with George Thorogood at Live Aid was ample time to get his point across. To help further the cause, **GUITAR** had music editor Andy Aledort spend a few minutes with the six-string version of "The Fridge."

Lisa Siefert

Albert Collins (left) and Bob Weir jamming at the Hard Rock

THE ICE BLUE SECRETS OF ALBERT COLLINS

Let's start with an overview of your roots and early musical experiences.
I was born in 1932 and raised up in Houston from nine years old. Around 1950 I started pickin' up a guitar trying to learn how to play it. I started out on piano and that didn't work out so I had a cousin of mine, Willow Young, start to teach me how to play guitar and how to tune it. I worked hard at it and in the last part of '52 I caught myself tryin' to go out and play in nightclubs.

What would you say is the difference between Texas blues, Chicago blues and Mississippi blues?
Texas blues is mostly a big band sound with horns and electrics. We didn't have no harp players and slide players. That mostly came from Chicago. Delta blues was kind of like Lightning Hopkins, who was a cousin of mine. He helped me a lot through the years. He was playing mostly the Delta acoustic blues.

The Texas stuff seems to be more aggressive than the Chicago blues.
Most of the time Houston had blues musicians but a lot of jazz musicians were around when I was coming up. T-Bone Walker had that influence, too, that jazz taste. I used to listen to Kenny Burrell and Charlie Christian.

Were they all 45s?
Yeah, they just made an LP out of the first ones, called **The Cool Sounds of Albert Collins**.

How did you get started using all these references to ice and frost in your song titles?
They all came because of the dashboard in my car. I had a bass player named Cooks and we were playin' in Corpus Cristi, Texas one night and on our way back to Houston it started raining and my windshield fogged up. He said, 'Why don't you put the defrost on?' I started thinkin' about that and thought it would be a good trademark. I cut a tune called *Defrost* and then *Frosty* and everybody started calling me Albert "Freeze" Collins and the like.

Your guitar sound itself has a unique "chilling" tone. What do you recall about the development of your sound?
A long time ago I was playin' an Epiphone, and I was using an Alamo amp at one time, then a Gibson amp and then a Fender amp. But I was still using that hollow box Epiphone. I met up with Clarence "Gatemouth" Brown. I saw him with the first Fender Esquire guitar around '55 or '56 and I got rid of my Epiphone and got the Esquire and I've been with a Fender ever since.

Ebet Roberts

Left to right: Albert Collins, Lonnie Mack and Roy Buchanan.

Who were some of your other early guitar influences? I was listening to B. B. King, T-Bone Walker, "Gatemouth" Brown, Guitar Slim and a lot of big bands, too; Jimmy Lunceford, Tommy Dorsey, Jimmy Dorsey and saxophone player Joe Houston, 'cause I always wanted me a big band. In '57 and '58 I had a big band of about nine pieces. We wouldn't get paid much money then, but I was gettin' a lot of learning 'cause I had a couple of music teachers in the band, teaching me timing and all that stuff. That helped me out a whole lot.

Were you touring around the country at this time?
No, I was just touring around Texas. During that particular time I would say B. B. King had a big influence on me. In '58 I cut my first 45, *The Freeze*, on the Kangaroo label. It sold about 20,000 but I didn't make too much money out of it. In 1960 I hooked up with the Hall Clement label out of Beaumont, Texas. That's when I cut *Albert's Alley*, *Defrost* and *Frosty*, in 1962.

Is that a standard Telecaster that you use now?
I had a standard '59 Telecaster but it was stolen in '69 when I went out to California. The Fender company gave me another guitar, the one with the paisley on it. I traded it off for the one I have now, which is a 1961. I bought it at the Ace Music Company in Santa Monica, CA. This one came with a humbucker on the front and a regular Fender pickup on the back. That's what I'm using now with an old Fender Quad Reverb amp. It's a '72 with a lot of power. They don't make them anymore. I've got a '74 model but I'm trying to find another '72.

What was the speaker setup?
It's got four 12" JBL's. My tone has changed a little bit over the years, but I try to keep that recognition sound so you know it's Albert Collins. I've tried to modernize it a little since I've been out on the West Coast.

Your trademark remains open tunings.
I use minor tunings. I tune mostly to D minor and sometimes E minor. In E minor I tune my D and A strings a whole step higher. For D minor I just tune everything down.

Besides the minor tunings, you also often use a capo.
Right, I started playing in regular tuning until my cousin started teaching me, 'cause that's the way he played, like he was playing a steel guitar. He taught me the minor tunings and I've been with them ever since. With the capo I got it from meeting "Gatemouth" Brown. He used to use that capo, so I figured I'd take that capo and make my own sound, so that's what I worked on.

You get some crazy sounds, like on the tune *Snowed In*, where you make the guitar sound like you're trying to start a car and the sound of walking through the snow.
I got that by raking my hands down on the strings. Then I used a bracelet on my arm to make it sound like the wind is blowing, by raking it up and down on the strings.

Did you use pick slides at all?
No, I can't use a pick. I tried 'em, man, but it just didn't work out for me. When I was taught to play in the early days, they would say, "Hey man, the guitar is supposed to be played with your fingers, not with a pick." So that's the way I learned.

How did you get a sound like a car starting?
I do the tune in G and that's a low register key, so I drag my left hand up and down the strings.

When you were touring Texas was it a hotbed for the blues?
It was just the "Chitlin' " circuit. You wouldn't get too much money. Of course, I had a day job and played live music, too. I mixed paint for automobiles for six years.

Why were you recording so many instrumentals?
During that particular time instrumentals would sell a lot. That's the reason why I was never so big as a singer. Booker T and the M.G.'s had *Green Onions*, so I put out *Frosty*. I always liked to play instrumentals until later on when you had to start singing. Trends change so I had to change with the times.

Are there any rock guitarists you get off on?
Stevie Ray Vaughan came up overnight. He plays a little Albert King and me and Gatemouth. I'm just now getting hip to Jeff Beck and he's really got it, but Eric Clapton is my favorite.

Do you have any advice for the young guys who are playing the blues.
What I've got to say to them is if they can keep on playin' 'em, just keep those blues happening, because a lot of little cities are coming up with blues societies and blues is catching on now. It's better now than it's ever been. I've seen the blues go up and down but this is the strongest I've ever seen it. So I just tell all you young guys to keep on with it. ■

THE CHARTS

The following list of best-selling instruments and effects, listing for both over $500 and under $500, was put together by polling some of the top music dealers throughout the country.

AMPS (OVER $500)

This Month	Last Month	
1	2	MARSHALL
2	1	PEAVEY
3	3	ROLAND
4	4	FENDER
5	—	GALLIEN-KRUEGER
6	5	SEYMOUR DUNCAN
7	6	RANDALL
8	—	DEAN MARKLEY
9	—	MESA BOOGIE
10	—	LANEY

AMPS (UNDER $500)

This Month	Last Month	
1	1	PEAVEY
2	4	MARSHALL
3	2	FENDER
4	—	DEAN MARKLEY
5	3	ROLAND
6	—	CRATE
7	5	TRAYNOR
8	—	RANDALL
9	6	GORILLA
10	—	YAMAHA

EFFECTS

This Month	Last Month	
1	1	BOSS
2	2	DOD
3	3	IBANEZ
4	4	ARION
5	6	KORG
6	—	YAMAHA
7	—	ROCKMAN
8	—	ADA
9	—	WASHBURN
10	—	PRO CO.

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GUITARS (OVER $500)

This Month	Last Month	
1	1	KRAMER
2	2	GIBSON
3	—	JACKSON
4	3	G&L
5	4	FENDER
6	—	PAUL REED SMITH
7	—	IBANEZ
8	5	MARTIN
9	—	GUILD
10	—	OVATION

GUITARS (UNDER $500)

This Month	Last Month	
1	1	KRAMER
2	2	FENDER
3	5	IBANEZ
4	4	PEAVEY
5	—	WASHBURN
6	—	GUILD
7	—	ARBOR
8	6	ARIA
9	3	YAMAHA
10	—	MARTIN

BASSES (OVER $500)

This Month	Last Month	
1	4	G&L
2	5	GUILD
3	2	FENDER
4	—	RICKENBACKER
5	—	PEAVEY
6	—	KRAMER
7	6	B.C. RICH
8	—	IBANEZ
9	3	YAMAHA
10	—	GIBSON

BASSES (UNDER $500)

This Month	Last Month	
1	2	IBANEZ
2	1	FENDER
3	—	KRAMER
4	3	PEAVEY
5	6	ARIA
6	4	YAMAHA
7	—	WASHBURN
8	—	HONDO
9	—	B.C. RICH
10	—	CORT

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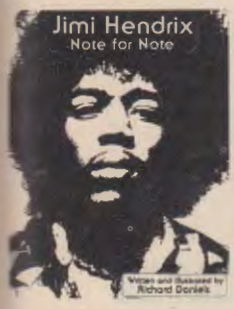

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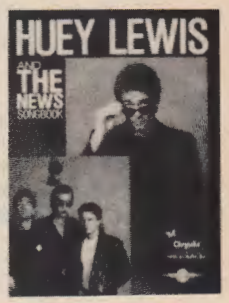

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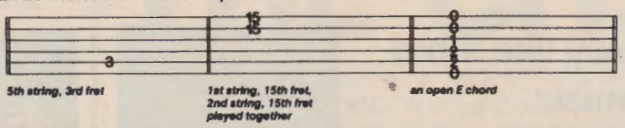
TABLATURE EXPLANATION

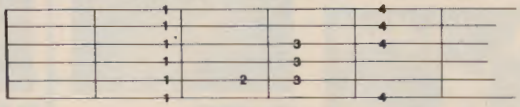
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

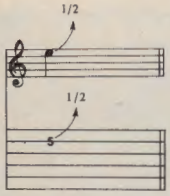


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

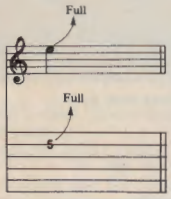
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



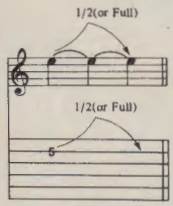
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



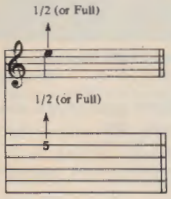
BEND: Strike the note and bend up ½ step (1 fret).



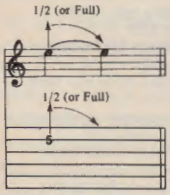
BEND: Strike the note and bend up a whole step (2 frets).



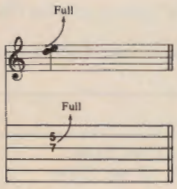
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



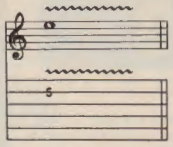
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



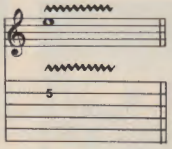
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



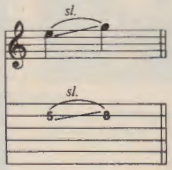
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



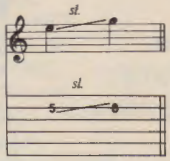
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



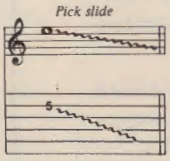
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



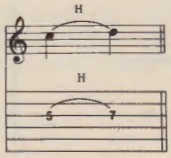
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



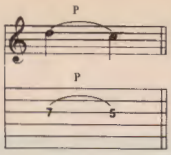
SLIDE: Same as above slide, but the 2nd note is struck.



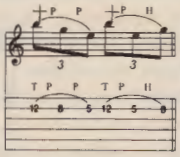
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



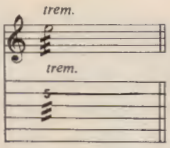
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



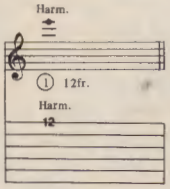
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



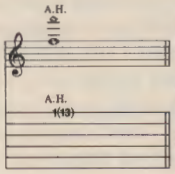
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



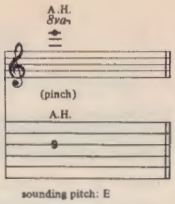
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



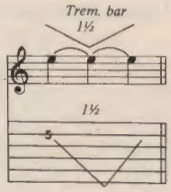
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



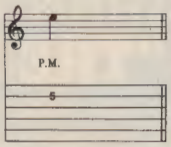
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



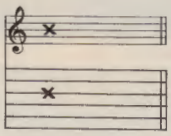
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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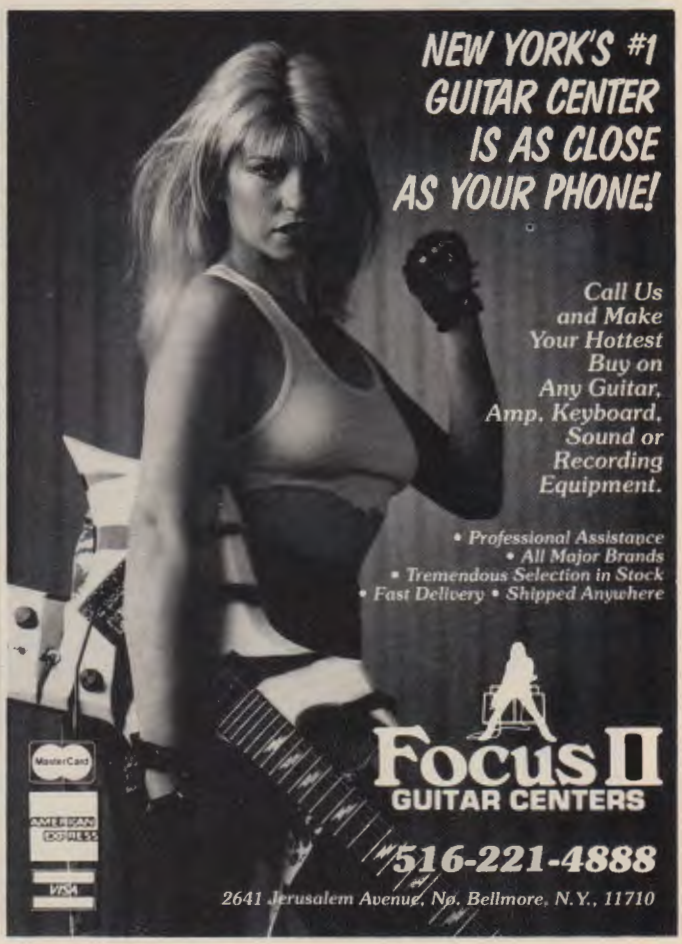

Send Your Guitar Questions To

GUITAR QUESTIONS

Port Chester, New York 10573

by Barry Lipman

QUESTION: *I like the way my Fender Telecaster feels and plays, but the sounds are too sharp for my tastes. How can I get it to sound more like a Stratocaster—John N. Papandrea/Meriden, CT.*

ANSWER: Adding a single-coil pickup, of the Strat type, will make your Tele sound just like a Strat. Be sure to put it in the same location as on a Strat. I usually use an old Strat pickguard as a template to locate the new middle pickup.

Remove the three-way switch and install a five-way so you can get the "in-between" positions easily. If you want to go all the way with your conversion, remove the neck pickup and replace it with a Strat pickup also.

To get the fullest Strat-type sounds, be sure to adjust the heights of all three pickups to have the same volume when played individually (see Guitar Questions January, 1986.) This maximizes the quality of the sounds when using two pickups together.

If two of your pickups are adjusted to have the same volume when heard separately, but sound much thinner and lower in volume when played together, reverse the polarity of one of them so they will be in phase with each other.

Don't worry about that famous Strat sound—the one you get by using the middle and bridge pickups together. It's not out-of-phase, despite what people may call it. If it were truly out-of-phase it would be much thinner and plinkier than even the bridge pickup alone.

QUESTION: *The truss-rod adjustment nut on my guitar has a stripped adjustment wrench hole. What can I do other than get a new neck?—Matt Hellet/Som., MA.*

ANSWER: Most truss-rod nuts can be replaced fairly easily. They usually strip such that they slip when tightened, but still grab well enough in the loosening direction to allow their removal. Simply loosen the nut until it is past its threads and pull it out.

If the wrench slips when loosening the nut, you may have to purchase the correct sized screw-extractor (they look sort of like reverse-thread drill-bits) to remove it. You can make a home-made tool by carefully grinding a gradual taper at the end of the next larger sized hex-wrench. This can then be firmly forced into the adjustment hole and used to remove the nut.

If the stripped nut was originally made to be turned by a common screwdriver, you may have to drill a hole in it and remove it with a screw-extractor.

Once removed, you can then try to find a replacement. If the local music stores don't have one and you can't get one from the manufacturer, it is sometimes possible to hacksaw or file a slot in the original nut to accept a common screwdriver. This often proves easier and quicker than finding a replacement.

In any event, be sure to use a good quality hex-tool or, if the nut is slotted, a properly sharpened screwdriver, to make any further adjustments. (For details on how to adjust truss-rods see Guitar Questions, August, 1985, and for a complete replacement procedure, see Guitar Questions, March, 1986.)

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IN THE LISTENING ROOM NEIL GERALDO

Musical selections by John Stix

Composer, producer, guitarist and husband, Neil "Spider" Geraldo is the man behind Pat Benatar. Given a few minutes In the Listening Room, he discusses the kind of music that fuels his own fires.

1 *Point It Up* from **Larry Carlton**/Warner Bros. BSK 3221.

NEIL: The first thing I thought of was Return to Forever with Al DiMeola. And it very well may be. It sounds like RTF meet the Crusaders. The piano punches sound real big, like Joe Sample at the keys. It's also very similar to *Blow by Blow*. The guitar playing was very good. I would have liked to have heard a bit more of the keyboard thing instead of so much guitar solo. The drums kept the momentum going, which was great. The bass and percussion were also great. It would have been nice to get off a little bit more into that piano thing with the breakdown. But the guitar player is very impressive. He's smooth, flowing, a great soloist. At times it sounded like he just closed his eyes and grabbed for anything he could.

2 *Cry If You Want* from **It's Hard**, by The Who/Warner Bros. 2371-1.

NEIL: It's wonderful. The Who are the best. They are my favorite band. Pete Townshend is totally brilliant. Lyrically and intellectually, he transcends the category of just writing tunes. I always listen to the lyric first. To have Pete's insight into the things he writes about is truly a gift, just like a person who writes a fine novel.

GUITAR: What about this particular song?

NEIL: In this respect the Who are the Beatles. You listen to so many songs that it's tough to pick favorites. I've listened to and enjoyed every bit of about 85% of the songs that the Who have written. This song has such an aggressive attitude on the guitar in both the rhythm and solo parts. Then you've got that great New Orleans thing happening with the drums. Then you've got Daltry singing right on the edge and meaning every word.

3 *It's All Too Much* from **Look into the Future**, by Journey/Columbia PC 33904.

NEIL: I love that song. It's a George Harrison tune. It's very tough to do a Beatles cover and translate it the way they've done. People are so programmed to the writer's version. It's tough to hear it coming from another source. It's tough for me to grasp because I know this song very well. They did a great job on it. I would have done it differently, but I'm sure they felt good when they did it and rightfully so. The boogie-woogie piano they threw in the beginning was great.

4 *Don't Let Him Steal Your Heart Away* from **Hello, I Must Be Going**, by Phil Collins/Atlantic 80035-1.

NEIL: This is tremendous. Every time I listen to Phil Collins the first thing that comes to mind is Genesis. I remember a record called *The Lamb Lies Down on Broadway*, which I thought was great. To have the drummer be the singer and come away from the band and write these songs is amazing. This song has a great melody. I'm sure he has total confidence in his ability to do whatever he wants. Phil just about nails everything he does as far as vocals. He has a great effect on his voice that he likes to use. It's a quick slap echo, a tunnel sound. He knows what works and he does it. I talk so much about lyrics. They are so important to me. In this song the way the melody surrounds the lyric makes the lyric more impressive than it would be with some other background.

5 *It's Always Better with You* from **Suburban Voodoo**, by Paul Carrack/Epic ARE38161.

NEIL: I put this record on for the first time while we were packing to move. When the first side of it was done I just played it over and over again. It's tremendous. It gets like *Get Happy*, from Elvis (Costello), which is another of my favorite records. They both have that old Atlantic/Motown feel, which is just good fun. I'm sure Nick Lowe didn't say, 'All right, we're going to do a piano solo here and a guitar solo there.' It was more like, 'Here we go, turn it on!' This record sounds like a good time. The whole record is brilliant. If he continues to do this kind of work he'll get the recognition he deserves. Every instrument is playing in the pocket. He goes out of tune on the whole record but you don't even care. It's like the old Beatles records, where somebody goes out of tune, but who cares? It's the whole attitude around it that makes this music happen. It's the same with this whole record.

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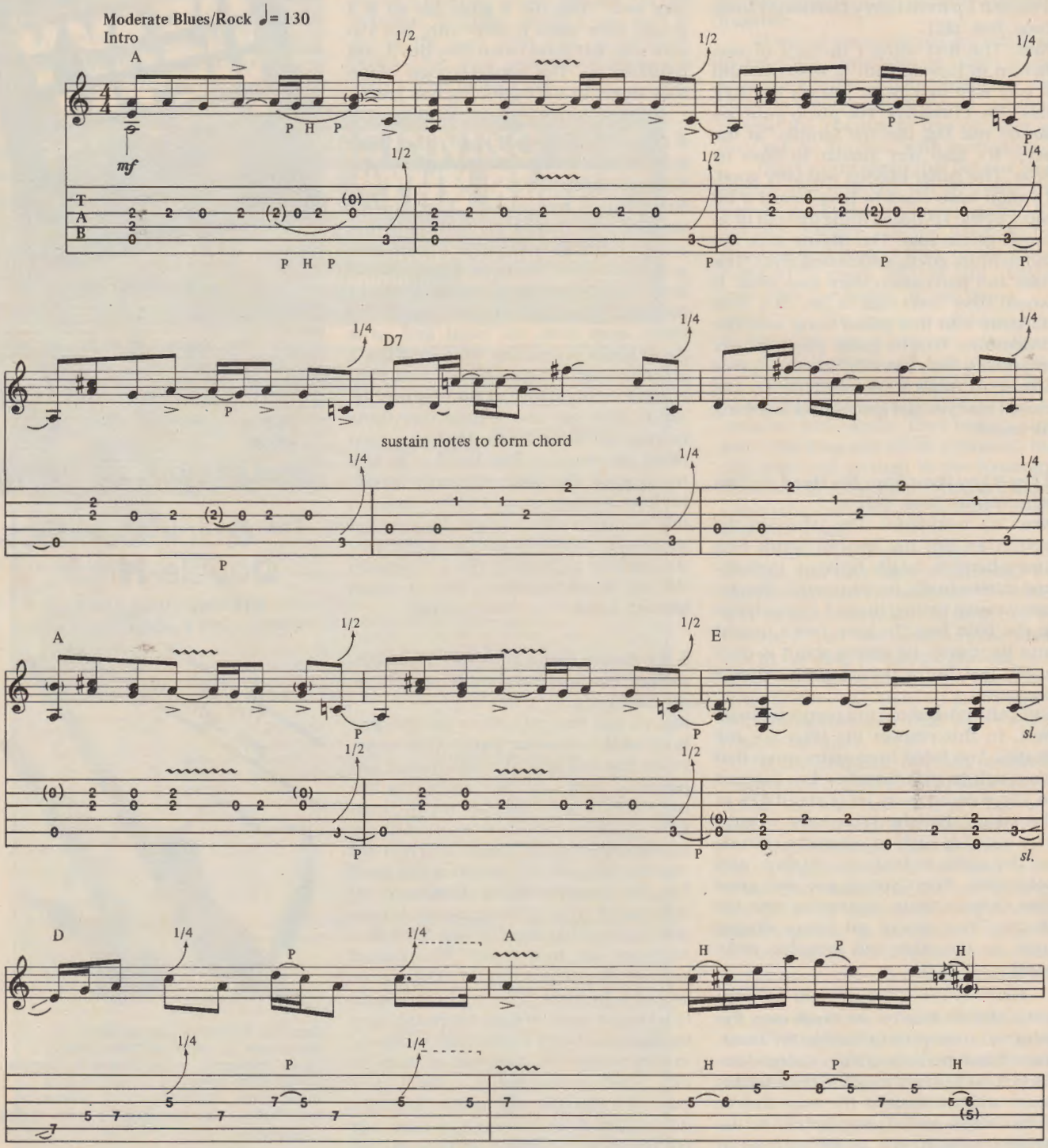
Tablature Explanation Page 60

CROSSROADS

As recorded by Cream
(From the album WHEELS OF FIRE/RSO 2-3802)

Words and music by Robert Johnson
Arranged by Eric Clapton



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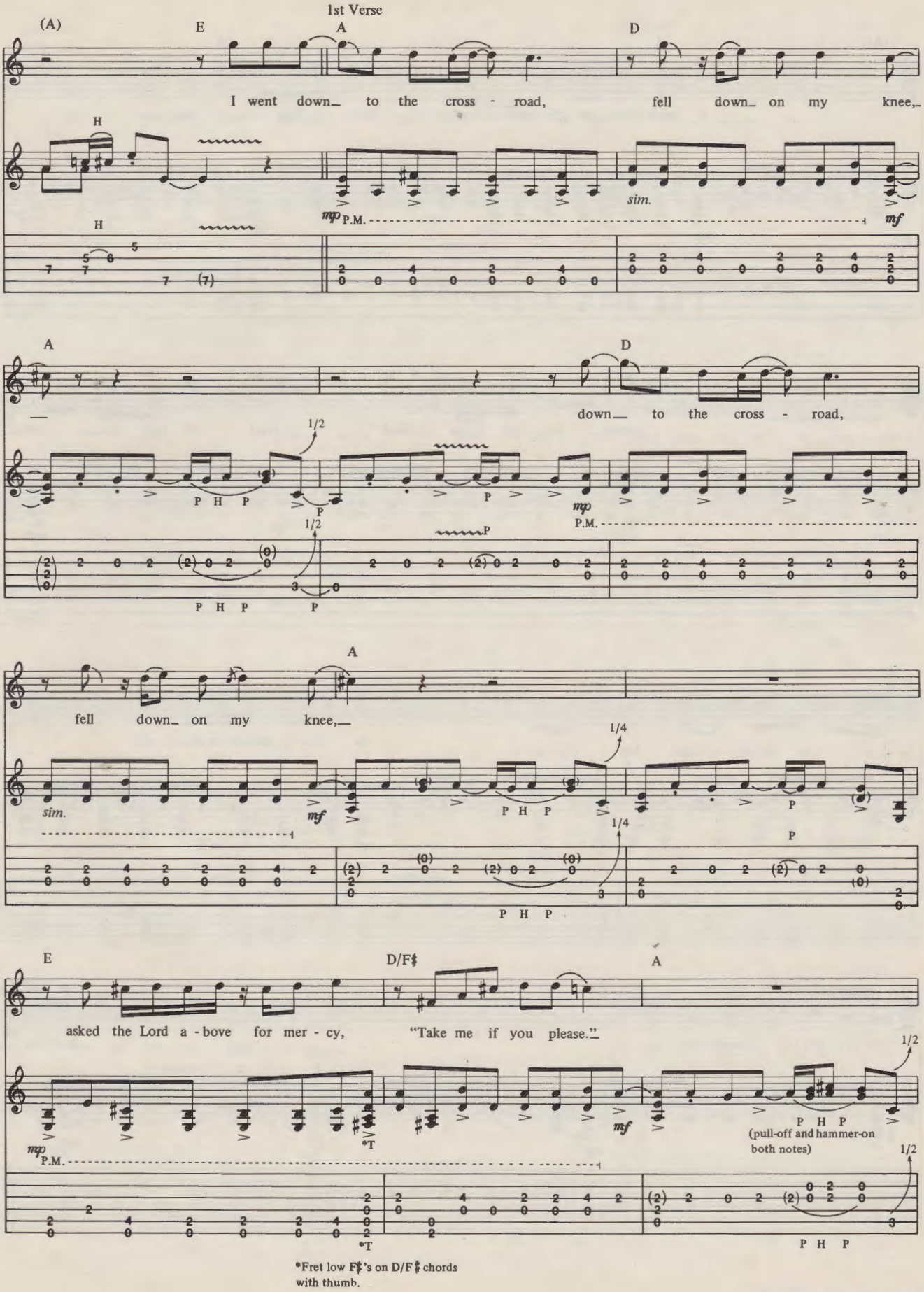
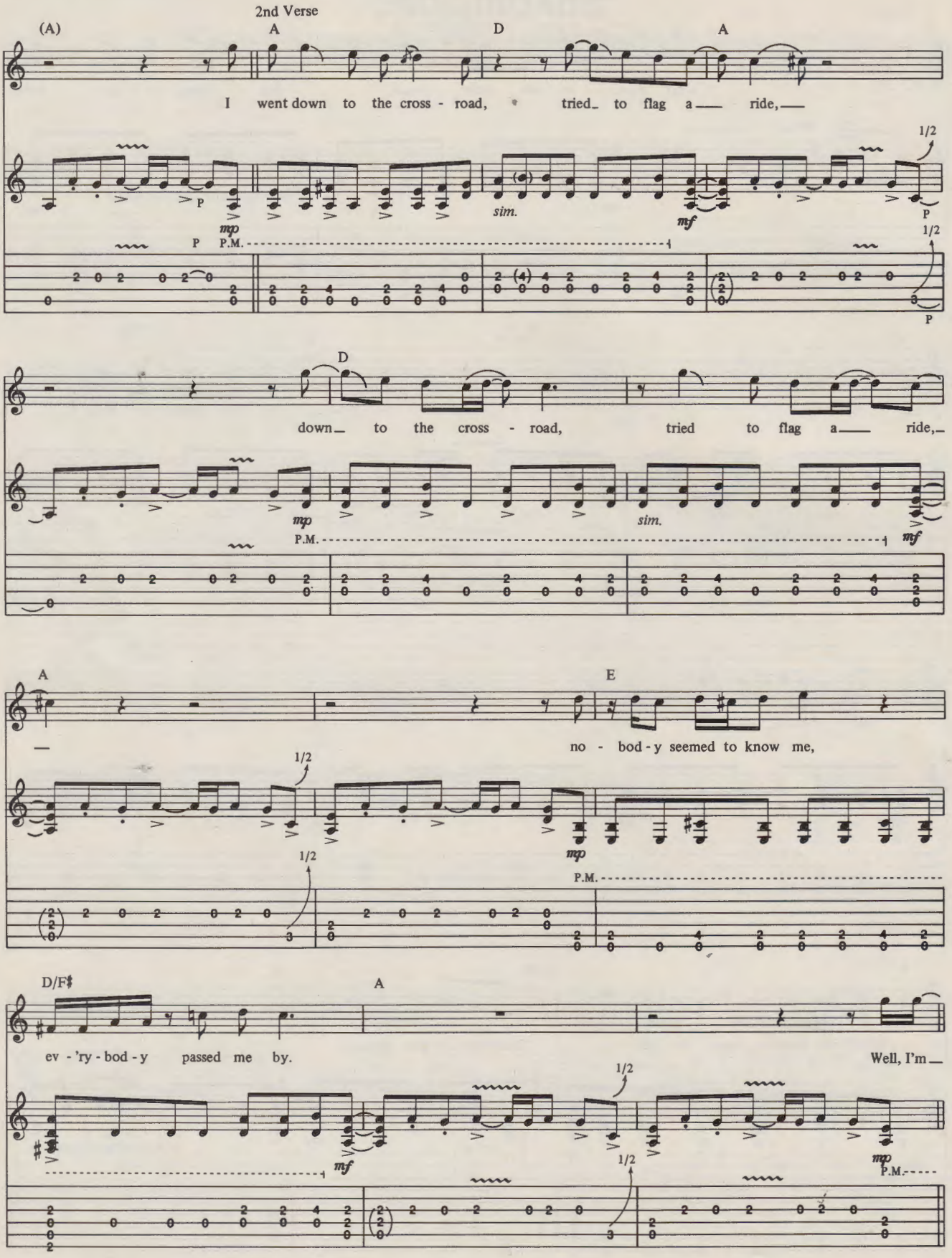
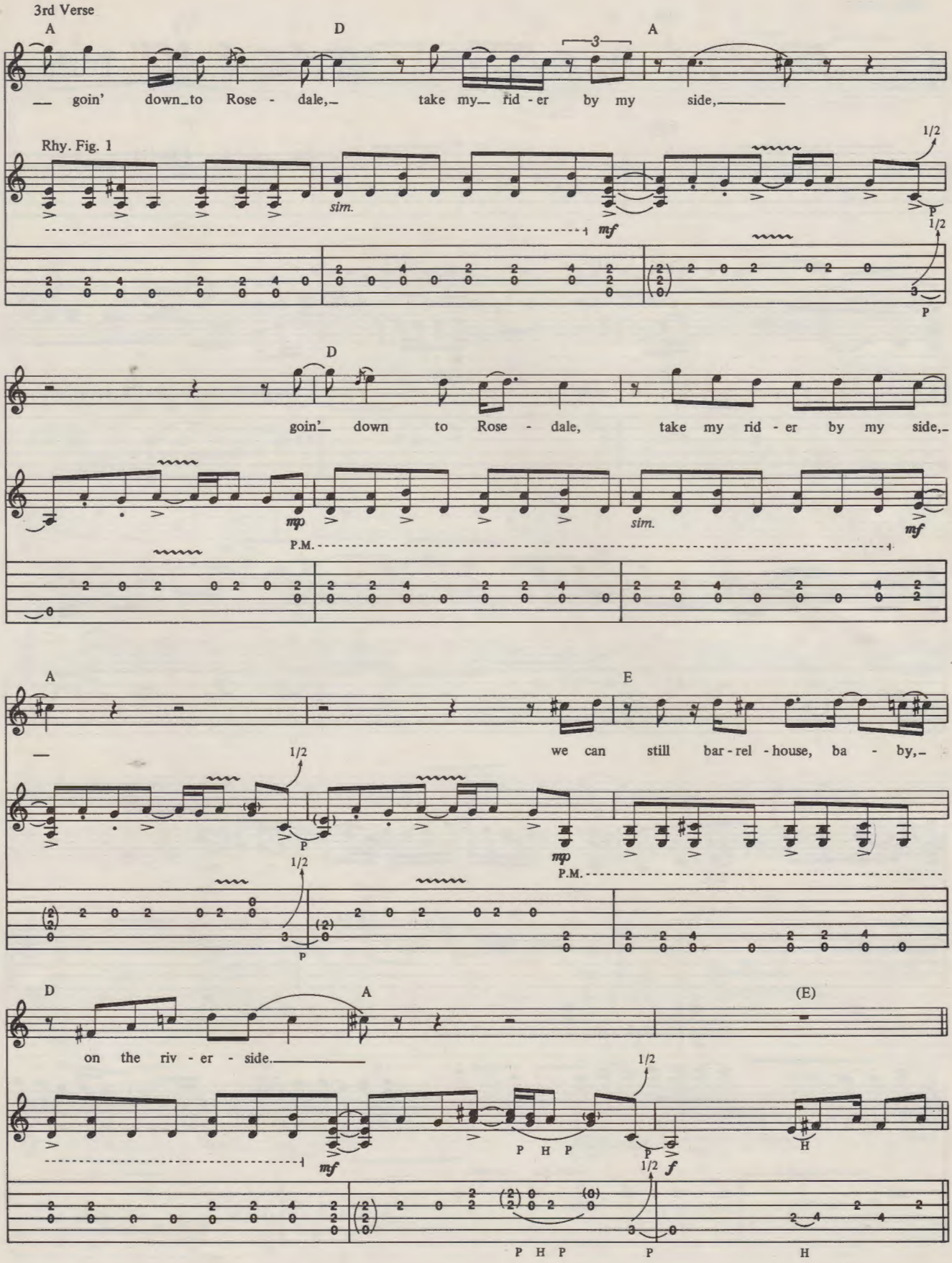
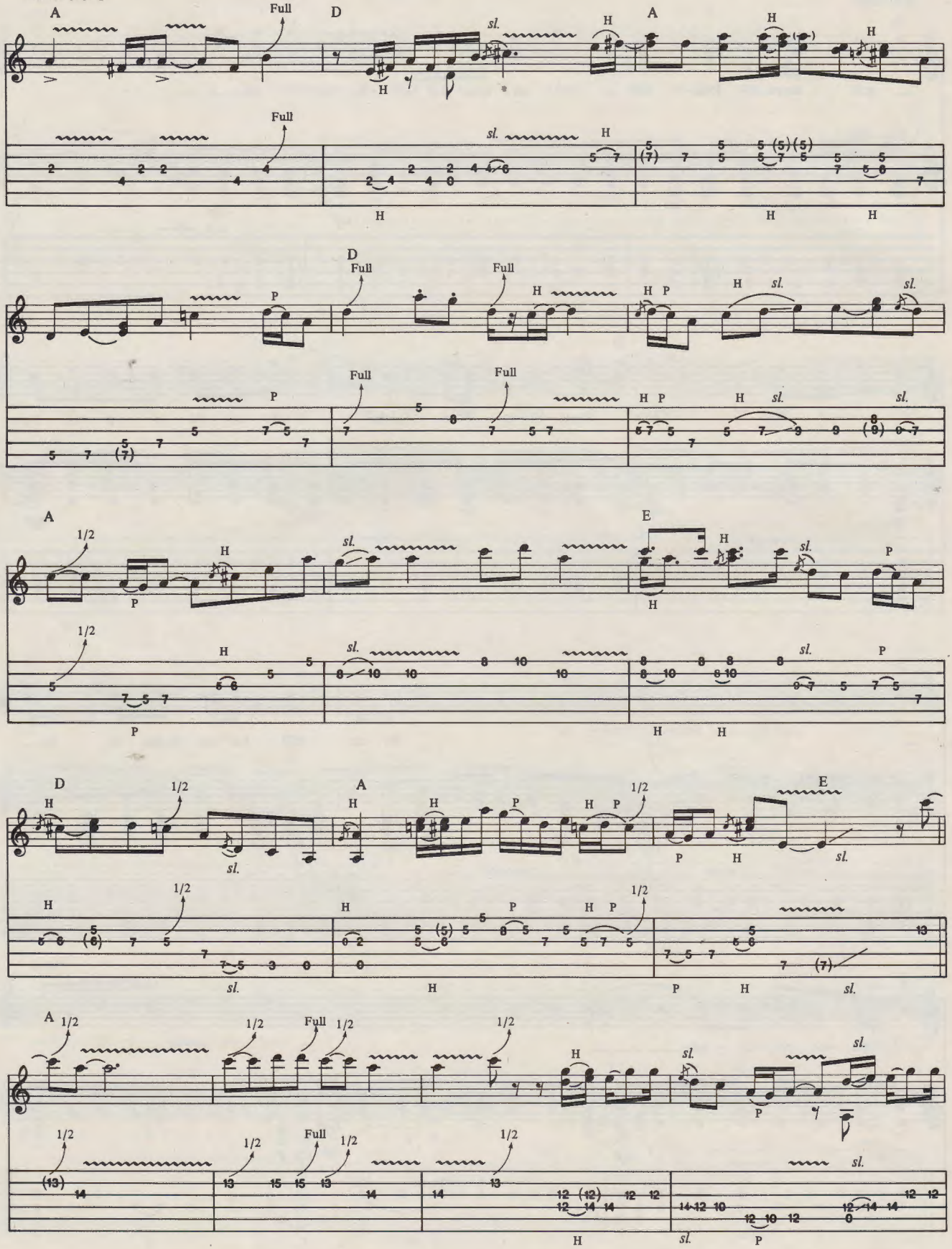
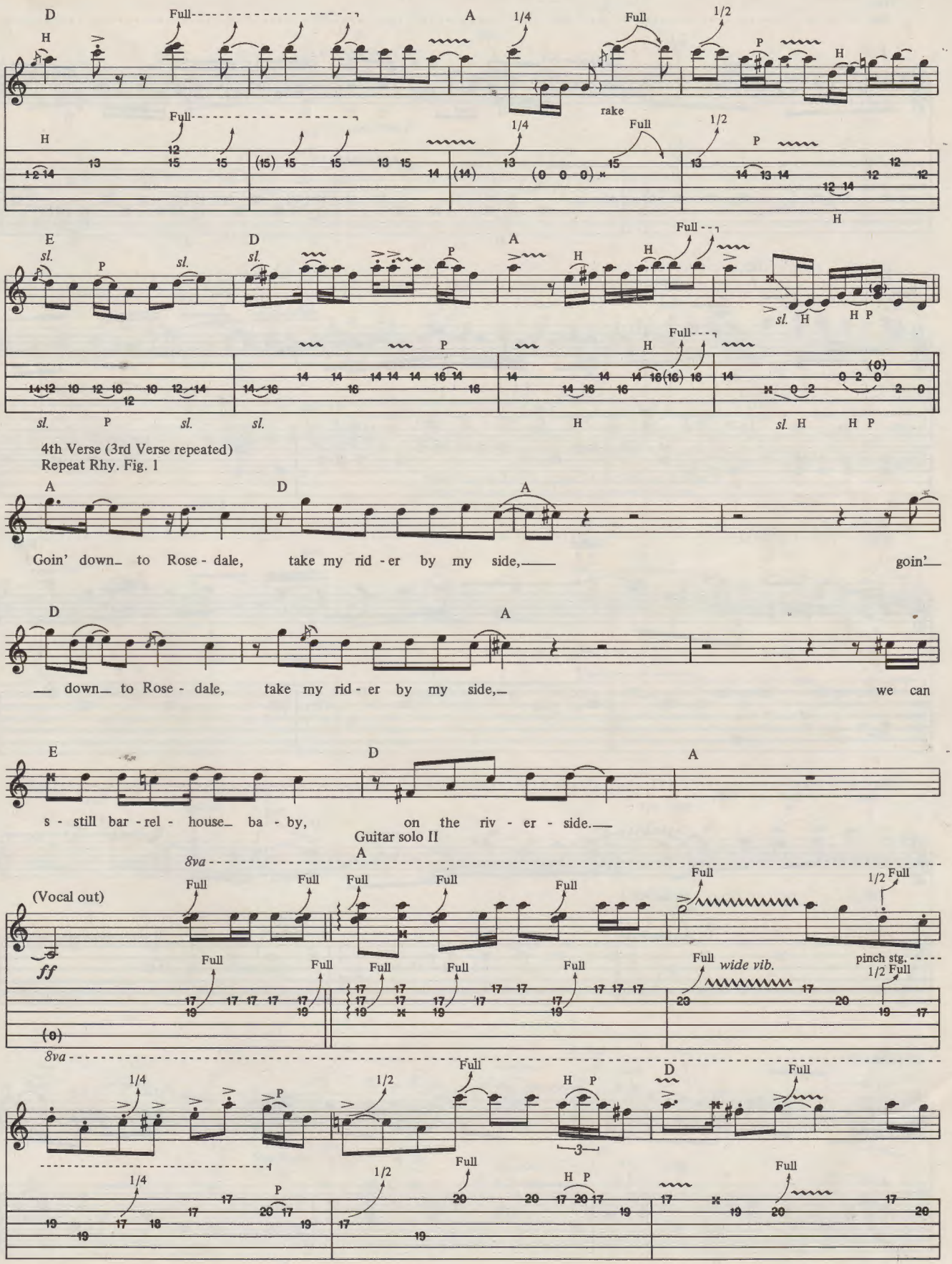

1st Verse
(A)
E
A
D
I went down_ to the cross - road, fell down_ on my knee,_
H
mp P.M.
sim.
mf
A
D
— down_ to the cross - road,
1/2
P H P
P
mp P.M.
A
fell down_ on my knee,_
sim.
mf
1/4
E
D/F♯
A
asked the Lord a - bove for mer - cy, "Take me if you please."_
mp P.M.
*T
mf
(pull-off and hammer-on both notes)
*Fret low F♯'s on D/F♯ chords with thumb.

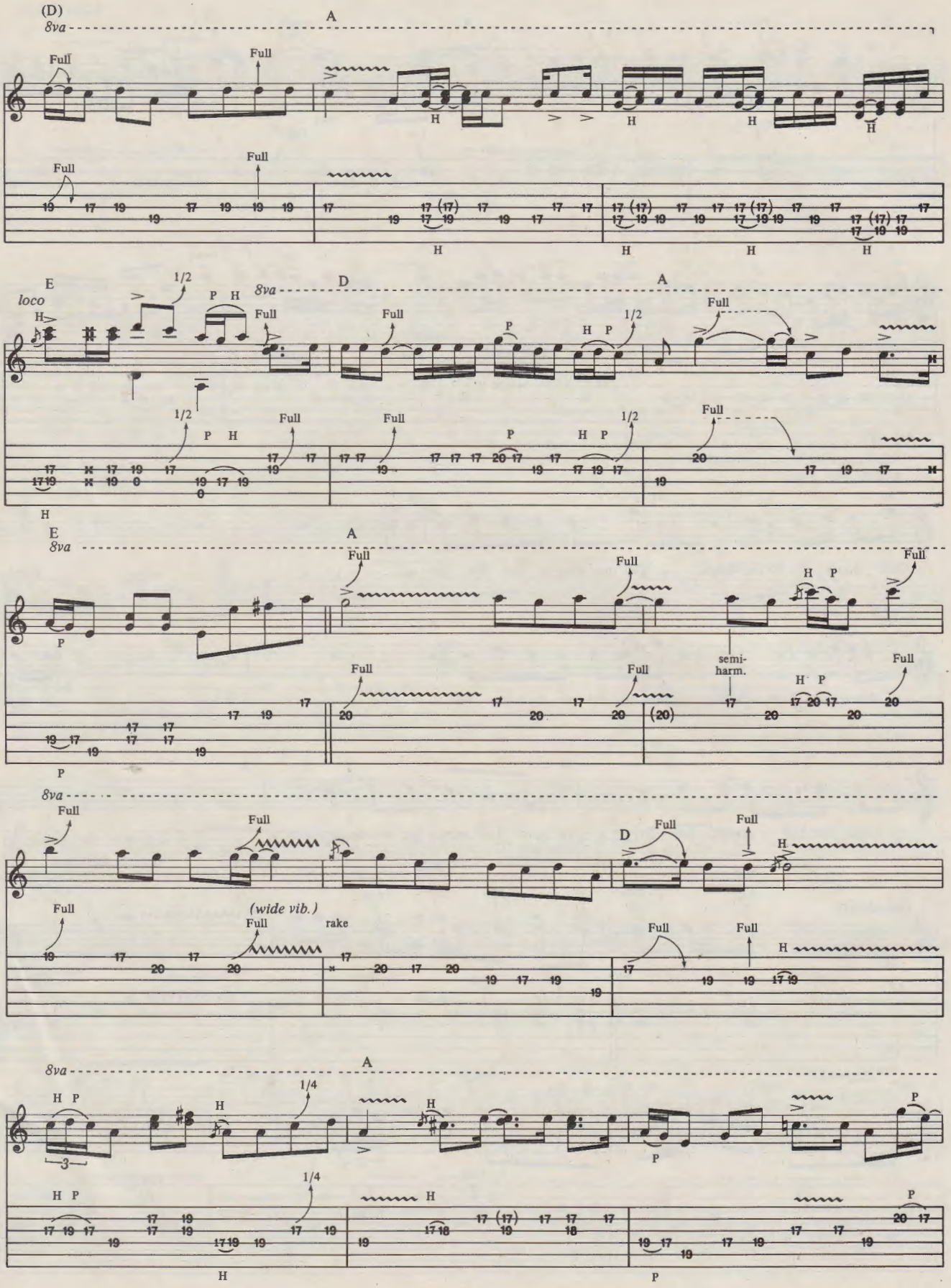

2nd Verse
(A)
A
D
A
I went down to the cross - road, tried to flag a ride,
sim.
mp
mf
P.M.
1/2
D
down to the cross - road, tried to flag a ride,
A
E
no - bod - y seemed to know me,
D/F♯
A
ev - 'ry - bod - y passed me by.
Well, I'm

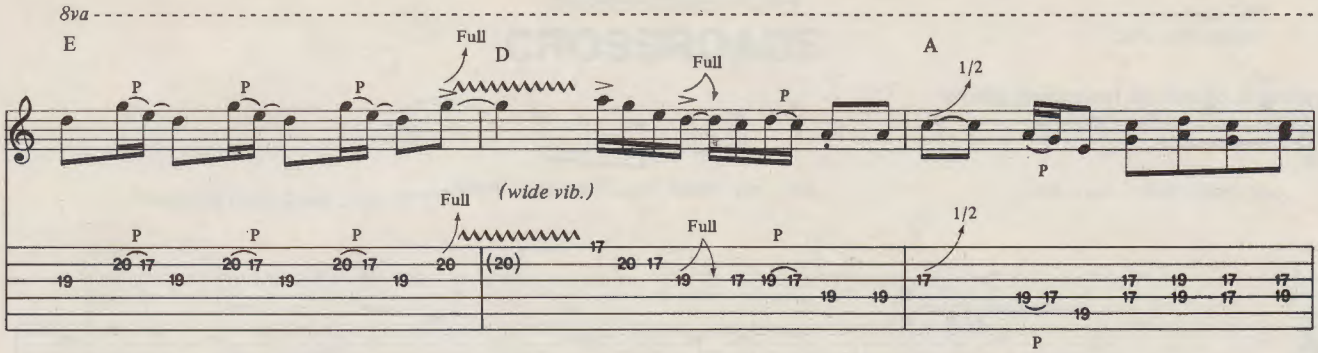

3rd Verse
A
D
A
— goin' down to Rose - dale, take my rid - er by my side,
Rhy. Fig. 1
sim.
mf
1/2
P
D
goin' down to Rose - dale, take my rid - er by my side,
mp
P.M.
sim.
mf
A
E
— we can still bar - rel - house, ba - by,
1/2
P
mp
P.M.
D
A
(E)
on the riv - er - side.
mf
P H P
P
1/2
f
H
P H P
P
H

Guitar solo I




D
Full
A
1/4
Full
1/2
H
P
H
rake
Full
1/4
Full
1/2
P
H
E
sl.
P
sl.
D
sl.
P
A
H
H
Full
sl.
H
H P
P
H
Full
sl.
P
sl.
sl.
H
sl. H
H P
4th Verse (3rd Verse repeated)
Repeat Rhy. Fig. 1
A
D
A
Goin' down to Rose - dale, take my rid - er by my side, goin'
D
A
down to Rose - dale, take my rid - er by my side, we can
E
D
A
s - still bar - rel - house ba - by, on the riv - er - side.
Guitar solo II
8va
A
(Vocal out)
Full
Full
Full
Full
Full
Full
1/2 Full
ff
Full
Full
Full
Full
Full
Full
wide vib.
pinch stg.
1/2 Full
8va
1/4
P
1/2
Full
H P
D
Full
3
1/4
P
1/2
Full
H P
Full
Full


(D)
8va
A
Full
H
E
loco
1/2
P H
D
P
semi-harm.
(wide vib.)
rake
1/4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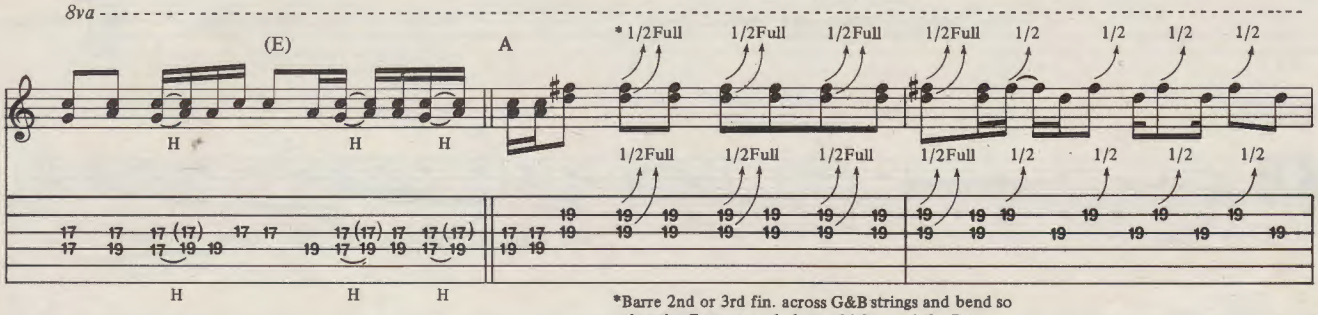
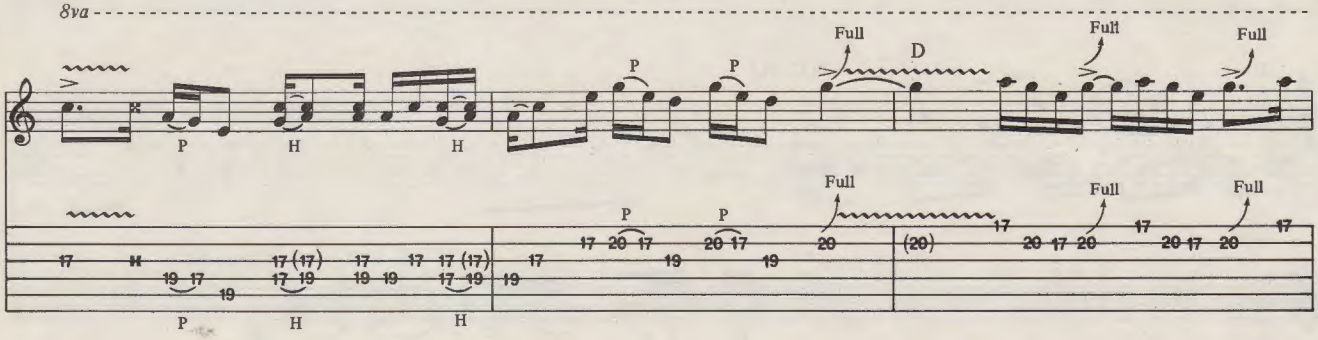
(wide vib.)


8va
(E)
A
H
* 1/2Full
1/2Full
1/2
*Barre 2nd or 3rd fin. across G&B strings and bend so that the G stg. sounds 1 step higher and the B stg. sounds ½ step higher.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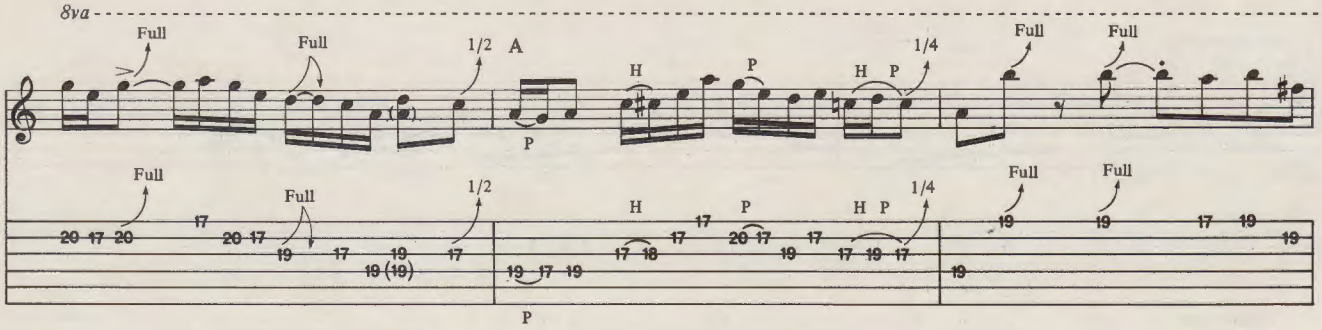
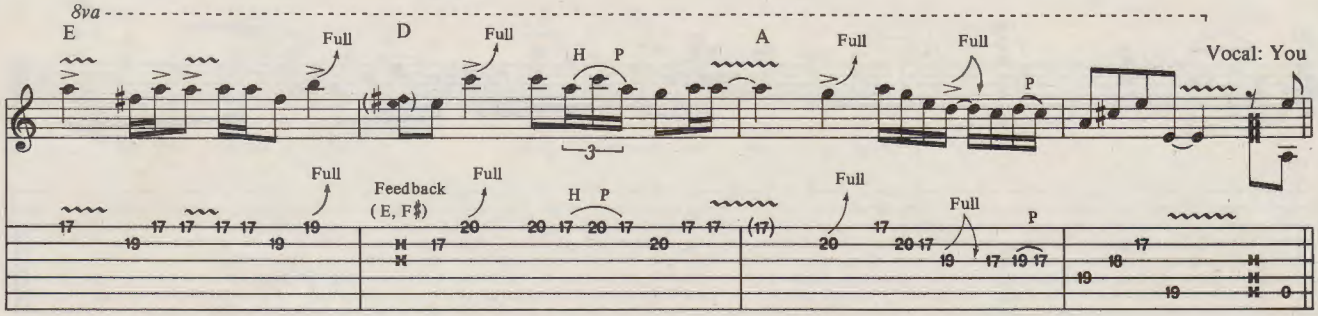
D
Full
P
H


8va
A
Full
1/2
1/4
H
P


8va
E
D
A
Full
H
P
Vocal: You
Feedback
(E, F♯)

5th Verse
Repeat Rhy. Fig. 1

A D A

can run, you can run, tell my friend, boy, Wil - lie Brown,

D

run, you can run, tell my friend, boy, Wil - lie Brown,

A E

and I'm s - stand-in' at the cross - road, be -

D N.C. (A)

lieve I'm sink - in' down.

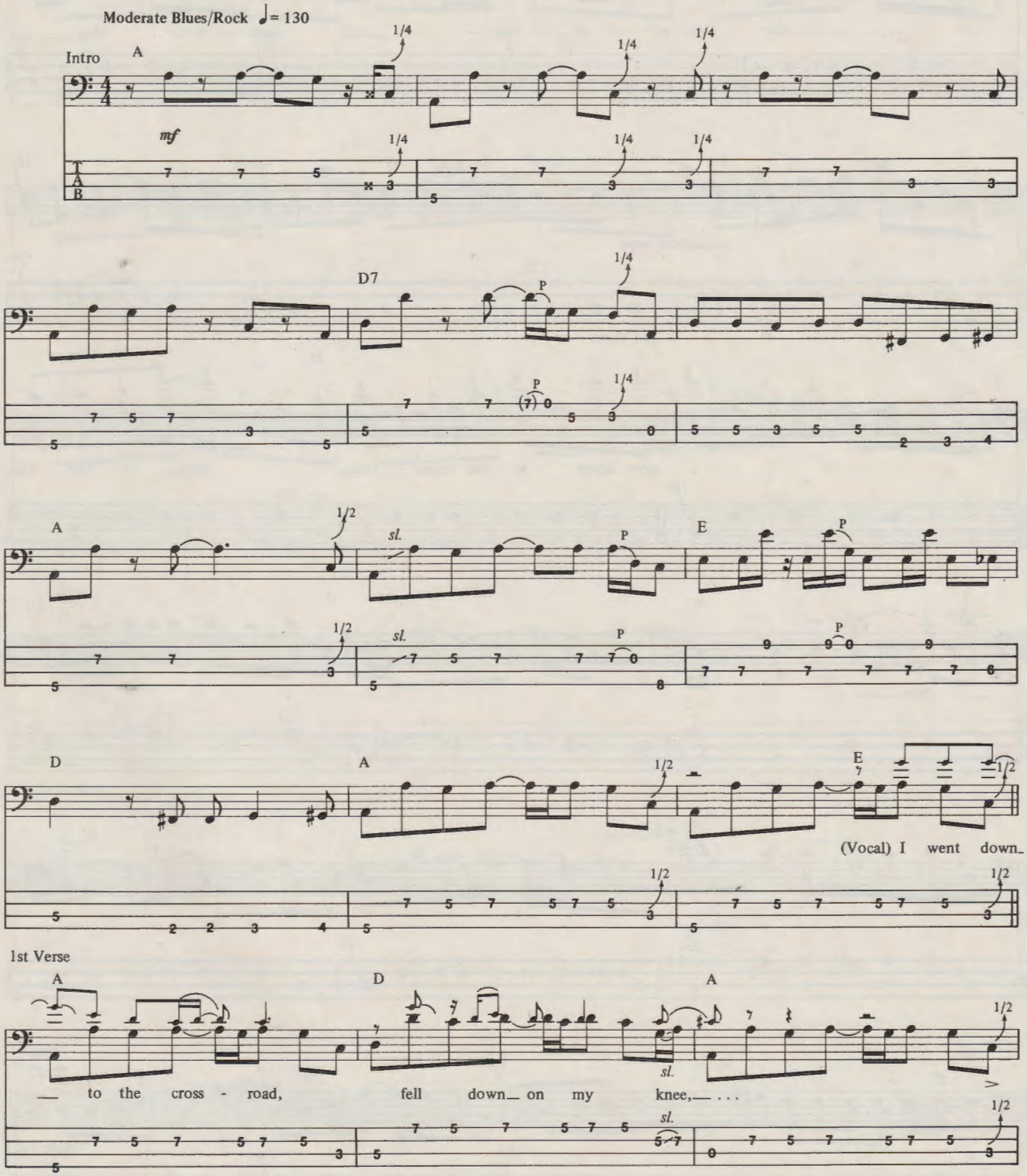
(Drum fill)

Free time

A7 H

BASS LINE FOR
CROSSROADS

Words and music by Robert Johnson
Arranged by Eric Clapton



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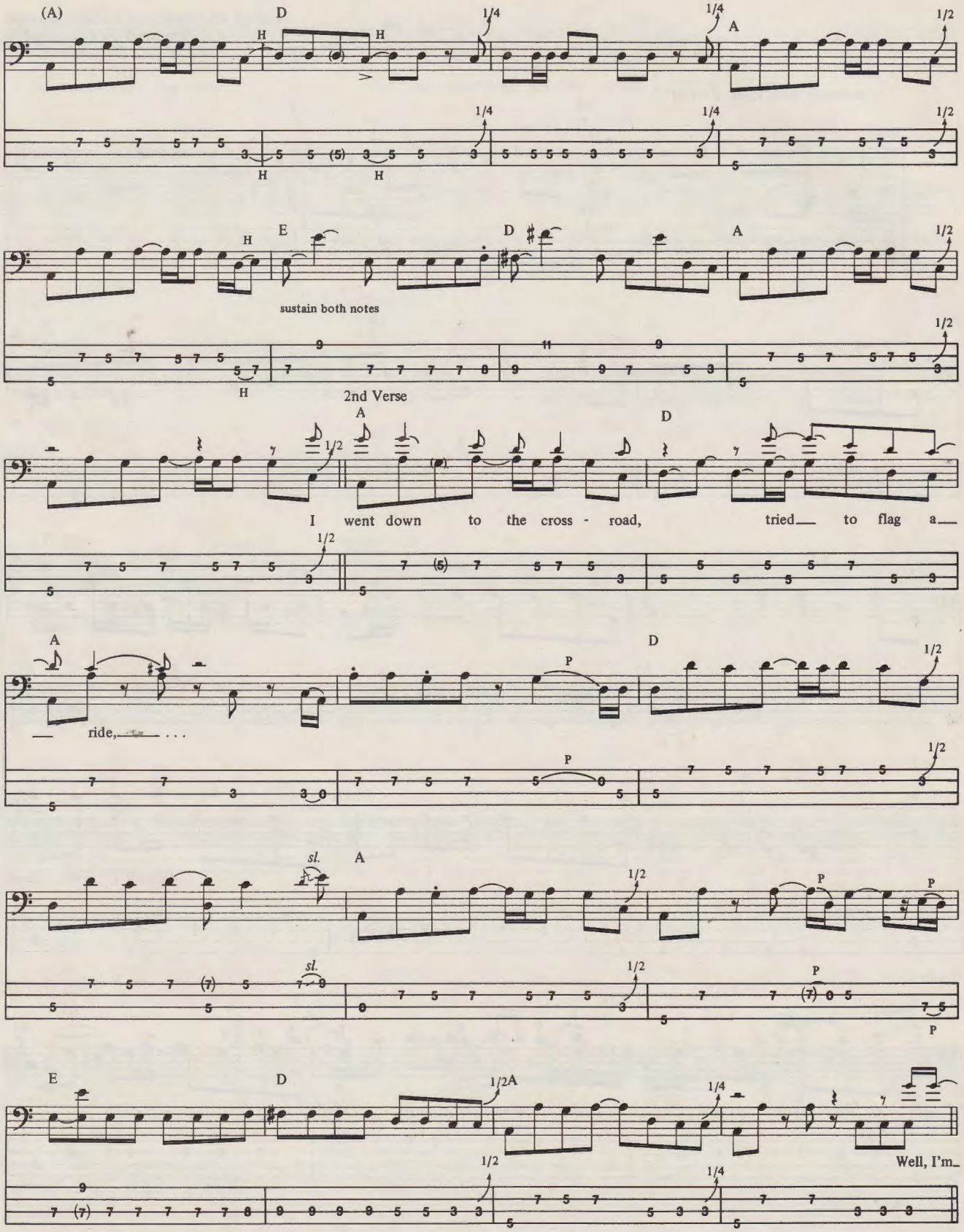

(A)
D
A
E
sustain both notes
2nd Verse
I went down to the cross - road, tried to flag a
ride, . . .
sl.
Well, I'm

3rd Verse

A D A

— goin' down to Rose - dale, take my rid - er by my side, . . .

D

A

E

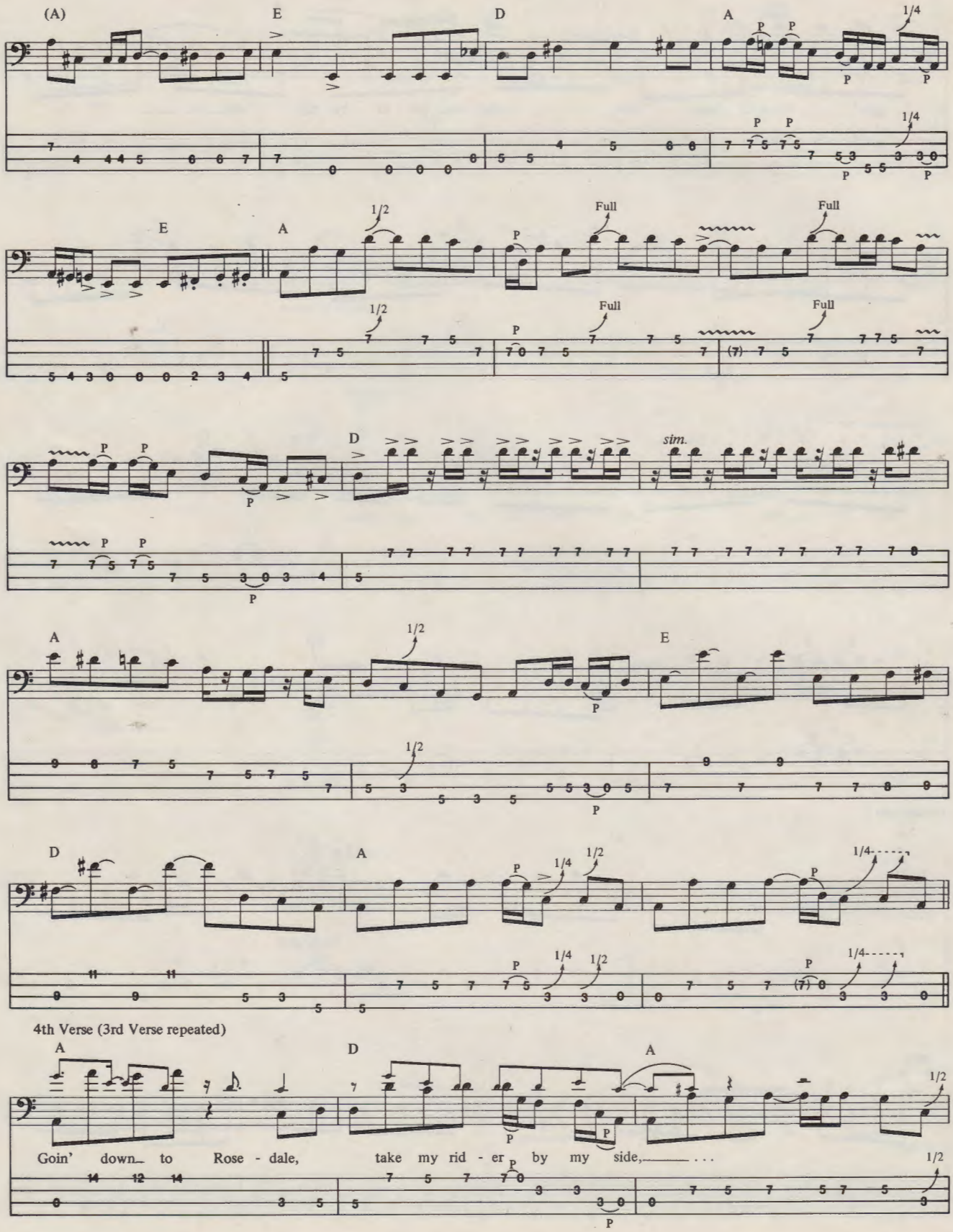
D A

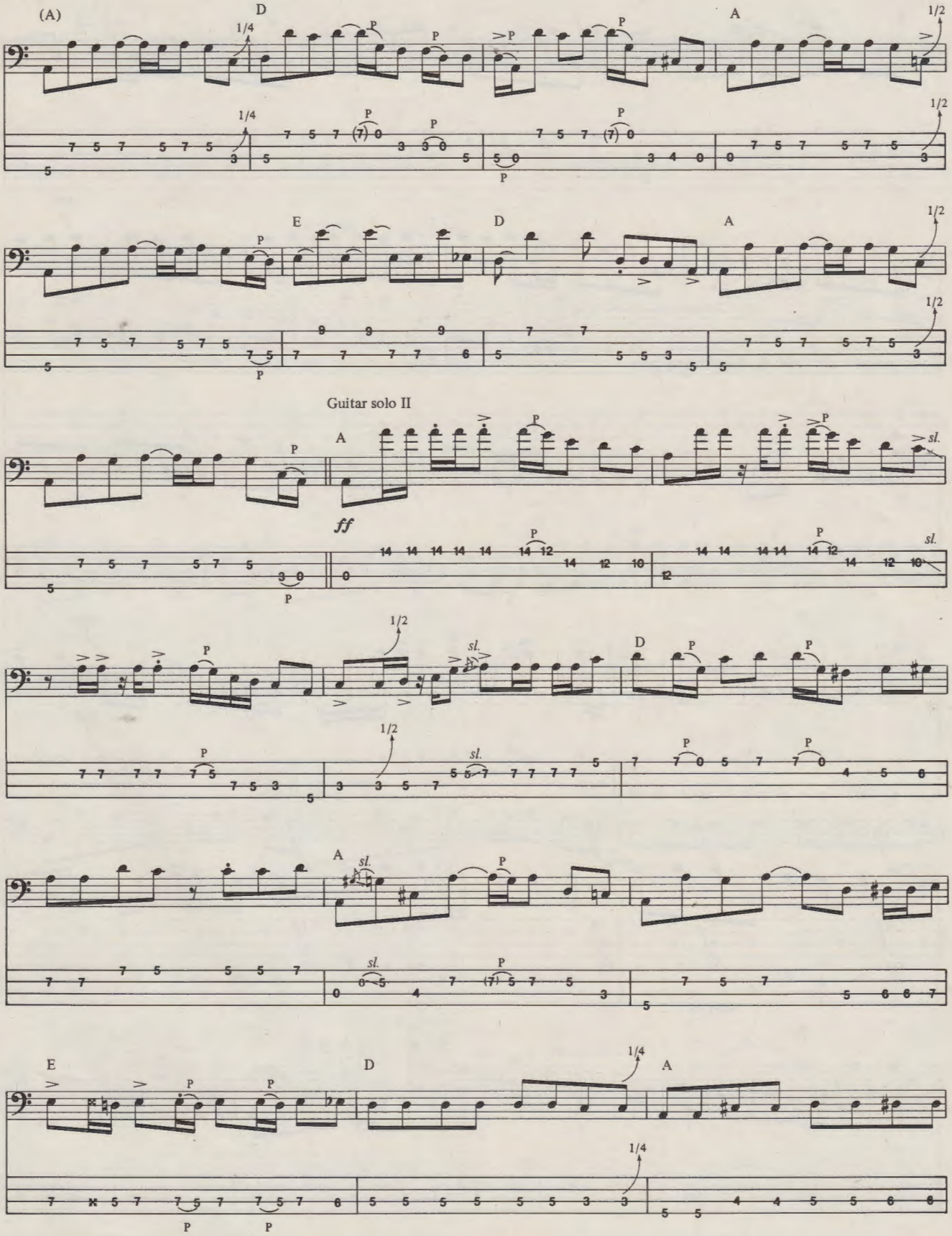
Guitar solo I

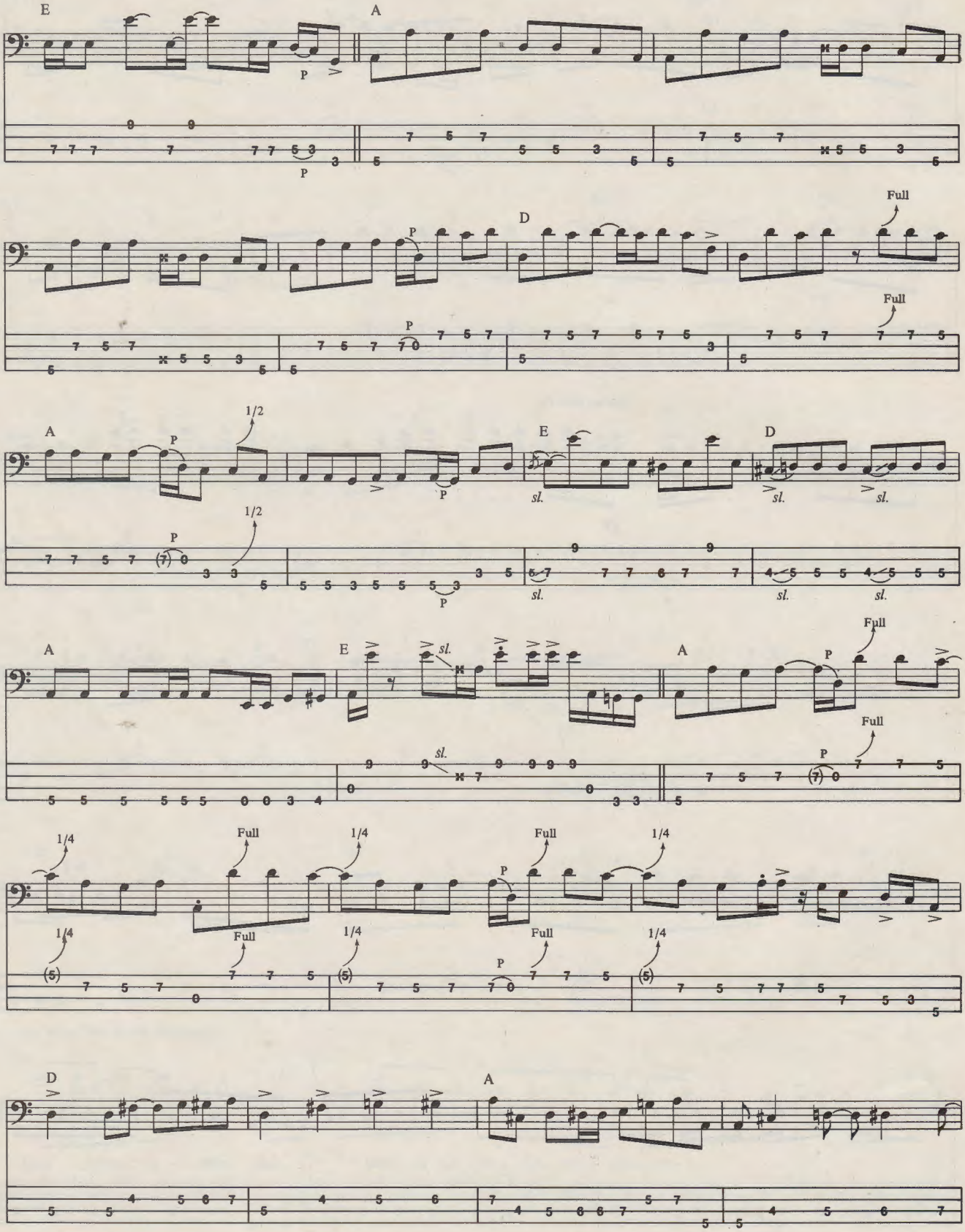
A D A

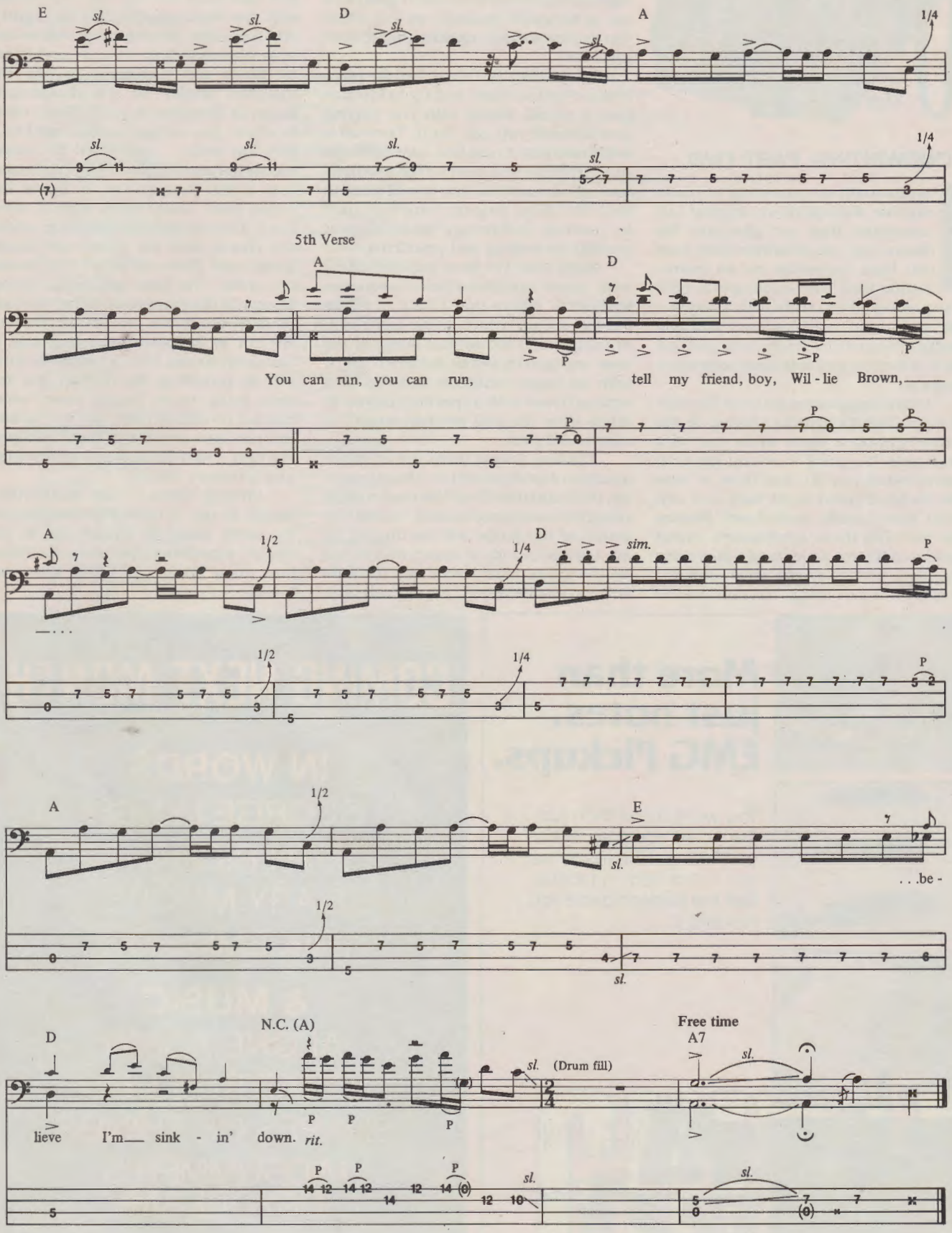
steady gliss.

D A


(A)
E
D
A
1/4
1/2
Full
sim.
4th Verse (3rd Verse repeated)
Goin' down to Rose - dale, take my rid - er by my side, . . .


(A)
D
A
E
D
A
Guitar solo II
A
ff
A
D
A
E
D
A


E
A
D
Full
A
1/2
E
D
sl.
A
E
sl.
A
Full
1/4
Full
1/4
Full
1/4
D
A


E
D
A
1/4
5th Verse
A
D
You can run, you can run,
tell my friend, boy, Wil - lie Brown,
A
D
sim.
A
E
. . .be -
D
N.C. (A)
(Drum fill)
Free time
A7
lieve I'm sink - in' down.
rit.

OPEN EARS

by Steve Morse

SONGWRITING, PART TWO

I write equally as many songs on piano as guitar. Keyboards sound great, but sometimes they can give you the illusion that you've written more than you have, especially on an instrumental level. The same is true with a sequencer. If you write with a sequencer and drum machine and multiple tracks of sequences, if you have your cat do it, it'll come out sounding somewhat musical.

I think sequencers are great for composition, but it's just like playing all the white keys on a piano while you hit a bass note. It's going to sound good no matter what you do. You have to have the frame of mind to sit back and say, what have I really done here? Besides the fact that these synthesizers sound good and it's got a nice beat—take away the beat, take away the great sound. I prefer writing on things that don't sound so good, because you want it to be the other way around. When you put it together you want it to sound good in a not so favorable situation, so that when you get the sounds together they'll bowl you over.

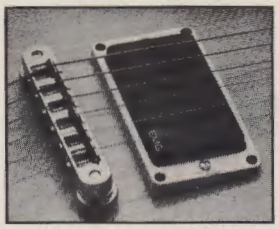
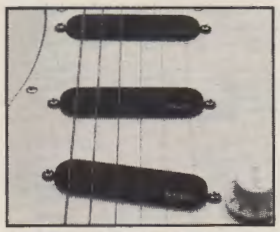
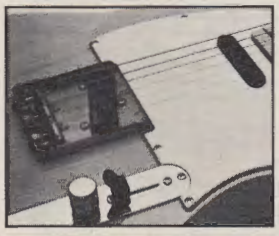
I think they're a great tool for practicing. If you sit there and try to imagine how it would sound with you playing over a band, you can do it. Turn on a sequence, play a bass line, switch tracks, play a rhythm line, turn on the machine, hook it all together and it will play in time and keep looping, which is great for practice. Technology has some great benefits for writing and practicing.

Right now I've been experimenting with some computer-based sequence keyboards. Before that I had an Alpha Centuri set up, which is the same kind of thing, but I found that some of the new equipment works better. I use it with an Apple computer and I've been writing things with a specific purpose in mind—that the end product would be a keyboard part.

The way a song turns out is largely a matter of arrangement. I've heard country, rock, and middle-of-the-road stuff all using the same progressions. Usually the sound of the guitar will be the big tip off. Any fast melody in major, with reverb on the guitar, clear sounds on the bass and the drums playing an um-pah beat, most people would think sounds like a country song. Rock is anything where the bass stays on the root repetitively, with the drum emphasizing the 2 and 4 and the guitar distorted. Pop will be lots of synthesizers, lots of vocals, and heavy on the 2 and 4. I guess in pop the melodies border on the dangerously happy or dangerously corny. Heavy metal is where you announce the band in a very low voice ... and then the singer comes out and sings in a very high voice, over a real loud guitar. As far as the music goes, heavy metal almost never has a diatonic major progression, where the chords and the tonics are mostly minor and there's a lot of very modal key shifts. The bass and guitar almost always do the exact same thing. The bass doubles the guitar and guitar rhythms are not as important as just a wall of sustained sound. A lot of times the drum will be providing the rhythm and the bass going boom boom boom every quarter or eighth note. But the guitars will just hit a chord and then change at the next chord because it's so distorted that it doesn't matter.

Writing lyrics is just like writing music, to me. It takes experimentation. It's never failed to amaze me, in the limited experience I've had with lyrics, how many choices of words there are.

Continued on page 96

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no asterisk - guitar parts
*single asterisk - guitar and bass parts
**double asterisk - bass parts

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Hell Bent For Leather
*I Can't Quit You Babe
The Price You Pay

____ 312 **December 1983**
Photograph
*Foolin'
*Gimme All Your Lovin'
The Salt In My Tears
Rock And Roll Hoochie Koo
*Cinnamon Girl

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Run For Cover
*White Wedding
Lights Out
Europa

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Walk This Way
Lick It Up
Steppin' Out
Your Love Is Driving Me Crazy

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Cum On Feel The Noize
*Substitute
Shakin'

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Don't Tell Me You Love Me
*Talking In You Sleep
Hold On Loosely
I Want A New Drug

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Burnin' For You
Dust In The Wind
Memphis, Tennessee
**Continuum

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Crazy On You

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I Can See For Miles
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A Whiter Shade Of Pale

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Blue Sky
The Warrior
*Rock And Roll All Night

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Highway Star
Midnight Maniac

____ 503 **March 1985**
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Day Tripper
*Good Times, Bad Times
Little Wing
Sweet Little Angel

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Hiroshima Mon Amour
*Limelight
Rosanna

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*Flying High Again
Slick Black Cadillac
China Cat Sunflower
Fight The Good Fight

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Heavens On Fire
Rock Til You Drop
*Heartbreaker
No One Like You

____ 508 **August 1985**
*The Last In Line
Cocaine
You've Got Another Thing Comin'
When You Close Your Eyes

____ 510 **October 1985**
*Holy Diver
Johnny B. Goode
Dee
Black Magic Woman
And The Cradle Will Rock

____ 511 **November 1985**
Aces High
*Cause We've Ended As Lovers
Turn Up The Radio
Mood For A Day

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*Honky Tonk Women
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*Can't Get There From Here
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Black Mountain Side
**Michelle
*Forever Man

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*All Along the Watchtower
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the Vinyl Score

by Buzz Morison

RUN FOR COVER—Gary Moore
Mirage 7 90482-1

Performance: Down and up
Hot Spots: *All Messed Up*, *Listen to Your Heartbeat* and *Reach for the Sky*
Bottom Line: Still not the *great* Gary Moore album

Don't let the first three cuts on Gary Moore's new album fool you, he's not selling out to commercial fashion, he's just taking time to warm up. Past those trite etudes, Moore's digits are ready to fly and it's non-stop guitar wiz rock, beginning with some mean slide on *All Messed Up*, a tune that could be a throw-away if its spirit didn't say oodles more about Moore than **Cover**'s opening trio. If you get this far, look out! *Listen to Your Heartbeat* may be Moore's finest writing, a soulful cry with some pretty string work. Slide followed by beauty gives way to wild-ass tearing on the thrashing *Run for Cover* and the sassy shake of *Reach for the Sky*, a song with a Captain Hook chorus and a razor-sharp solo. The late Phil Lynott contributed the marching *Military Man*, also singing in front of Moore's churning fretted fusillade. Everybody's been waiting for this guitar master to master the art of album-making, and **Run for Cover** comes close to being a great Gary Moore record. Its basic booming sonics should keep Moore fans in aural ecstasy until his next step toward perfection.

UNDER LOCK AND KEY—Dokken
Elektra 9 60458-1

Performance: Slick and tasty
Hot Spots: *It's Not Love* and *In My Dreams*
Bottom Line: Respectable hard rock

Dokken's third album finds these power-rocking Californians edging ever closer toward the pop middle and commercial respectability. Not too close, though, if guitarist George Lynch has anything to say about it, and on **Under Lock and Key** he does plenty of talking. Things are slicker than ever on *In My Dreams* and *Slippin' Away*, with their multi-voice choruses and precision-tooled riffs, but just when Don Dokken seems ready to be swept away in his own grand vocalizing, Lynch steps forward with his six-shooter and blows out the lights. Lynch is a California picker thru and thru, mixing Van Halen licks with his own careful statements. And he likes his harmonics (*In My Dreams*). He's worth hearing when he mixes lean, melodic phrases with speed burbling. And the crystalline sound producer Neil Kernon and engineer Michael Wagener have given Dokken assures that Lynch's workouts are up close and personal. If these guys can keep the guts and grind in their music while making the move for the millions, they'll always be worth the listen. But glitzy haircuts and glossy fabric might be the first signs of formula feeding. Beware the future.

MEAN BUSINESS—The Firm
Atlantic 7 81628-1 E

Performance: Dense and agitated
Hot Spots: *Tear Down the Walls* and *Cadillac*
Bottom Line: More spirited but still darkly rumbling

Paul Rodgers and Jimmy Page have extended their dark musical vision onto a second album, **Mean Business**—no amount of critical complaining or fan frustration can deter them from their dense music-making. One would be hard-pressed to presume the duo is having much fun constructing this tortured, moody vise rock, so thick and troubled. But sing and play they do, more vigorously and with more spirit on deep rumbling chunks of rock like *Fortune Hunter* and *Free to Live*. Page is often content to fashion beastly, jumbled rhythmic moaning with his guitars, as on the strange *Cadillac*, with its rubbery, pained power. But he sticks his head out of the mashing morass for a few surly blues-ringed solos that are well-dressed in feedbacked effects. His blues out over the jazzy ending of *Live in Peace* is a fluid feast that picks up that dramatic Rodgers tune, while his blurred work on *Dreaming* aptly appears enveloped in a fog of sound. *Tear Down the Walls* is the album's peak, opening side two with melody and verve, and the band's pile-driving constructions are durable and surely one-of-a-kind. But sometimes this Firm seems trapped in its own musical despair.

DANCING IN THE RAIN—Frankie Miller
Mercury 826 647-1 M-1

Performance: Hot
Hottest Spots: *Shakey Ground*, *The Boys & the Girls Are Doing It* and *Game of Love*
Bottom Line: Super set from a Scottish gargler

Side two of long-lost Frankie Miller's new record opens with a trio of the hottest rock performances to have lit up stereo LEDs in a long time, all beginning with a rowdy remake of the Temptations'

MIDLINE

BRAVE NEW WORLD—
Steve Miller Band
Capitol SKAO-184

For a few years in the late Sixties, the Steve Miller Band captured the ears and minds of many a spaced-out youth. Miller first appeared on the San Francisco scene in 1968 with his music that mixed blues and rock basics with a rather simple but endearing cosmic outlook. His band's initial lineup contained the soulful vocals and songs of Boz Scaggs, but it was Miller's outlook, laid-back style and winding guitar that identified his group as a unique one in those heady days of the Dead and the Airplane. He had a way of blending a variety of pop/rock and blues styles into a vague conceptual whole that made albums like **Children of the Future**, **Sailor** and **Brave New World** entrancing. Somehow, the now mildly overweight Miller continues to occasionally capture radio space with rather trite pop pastiche like *Abracadabra*, recycling his ideas and sounds from the past. To these ears, though, 1969's **Brave New World** is just as much fun now as it was when it first came home wrapped in cellophane.

The album begins, predictably, with crashing mechanical sound effects announcing the brave new world, but quickly Miller's perky melodies and sincere whining vocals take over. *Brave New World*'s dreamy rock and reverberating guitars are classic Miller, while *Space Cowboy*, a song that became his signature, is a rumbling rocker that combines growling riffs and wimpy but effective wordless vocals. Miller's blues sensibilities were thick in songs like *Got Love Cause You Need It*, while his guitar playing in a seminal fuzzy, rambling Sixties style is well heard on *Cowboy* and the shucking *My Dark Hour*. Scaggs had left to forge his own soulful sounds before **Brave New World**, but Miller's band was strong as ever with the help of drummer/vocalist Tim Davis and the keys and tones of Ben Sidran. But it's Miller's combination of rock and blues know-how, clever guitar playing and feel for the times and place of San Francisco in the Sixties that lodge this album in the mind and keep its grooves vital today.

Shakey Ground that could cause meltdown in Motown. Miller, whose raspy soul singing has never been more convincing or evocative, put together this, his first album in four years, by touring and tightening a venerable band featuring the bashing of former Bad Company tubsman Simon Kirke and shrill guitarist Brian Robertson, late of Thin Lizzy and Motorhead. Touring has honed this band into one hot rocking instrument and the musical connection they make on those three boomers on side two carries over this whole album of Miller love songs that shift from basic ball-crushing to the gritty pop of the snapping *I'd Lie to You for Your Love*. Miller has found himself a fitting full-bore band, with Robertson's simple, dirty solos offering requisite balance. Miller sounds like the singer Rod Stewart never became, only he's more because of his great songwriting talents. It's nice to have him back.

SOUNDTRACK FROM IRON EAGLE—Various Artists
Capitol SV-12499

Performance: Solid efforts by all
Hot Spots: Jon Butcher Axis, Queen, Helix and Adrenalin
Bottom Line: Rousing hard rock assortment

In the vinyl drought that followed Christmas, a soundtrack from a marginal adventure flick may have slipped thru your local record store. The **Soundtrack from Iron Eagle** is a solid, steadily rocking collection from some of Capitol's heaviest artists. The set gets a hot jump-start from Queen on *One Vision*, a dive-bombing dance tune filled with Brain May asides and electronic flash. Next comes King Kobra, who could make it big with their anthemic title song. Eric Martin slides by with a yearning yodel before Katrina and the Waves contribute the angry, snarling *Maniac House*, featuring Kimberly Rew's vibrato-laden fretwork. Side two opens heartily with some good Dio music with classic squirrely Vivian Campbell, followed in turn by a blasting corker from the Canadian metal men Helix. An unknown troupe monikered Adrenalin offers an impressive Springsteenian pop debut before the album's one low point, some tortured dramatics by the band Urgent. But all is remedied on the album's finale, *This Raging Fire*, by Jon Butcher Axis, a memorable song of passion, gussied up mightily by Butcher's winding Hendrix guitar fills. **Iron Eagle** is a better than average soundtrack collection.

HUNGRY EYES—Hanover
MCA-5536

Performance: Tough and raunchy
Hot Spots: *Looking for Love* and *Standing Six*
Bottom Line: A cleaned-up Canadian AC/DC

Hanover is a new band from the North Country, led by curly-haired singer Frank Zirone, but any cuteness stops at his split ends, because the band's debut, **Hungry Eyes**, is one hard and sharp record of furious rock. Zirone is a tough singer who doesn't have to rely on sandpaper rasping to connect, but can use his scratch to good effect. His original songs are loaded with lumbering riffs that grab you by the ears and shake your head, and his band's sprawling, crunchy sound gives them a mean, raunchy roar. Guitarist George Bernhardt is kept busy bashing out rhythm parts and eliciting beastly groans from his axe on the metal behemoth *The Maze*. He's also given ample solo space, winding out maniacally on the sizzling *Standing Six*. That song shows the band's big, moving sound at its best, kicked off by the inventive drumming of Kim Hunt, who has sadly left the group. Hanover does fall victim to a few heavy-handed cliches on the crowd-shouter *Rock Bottom* and the too-smart *Fear No Evil*. But on songs like *Looking for Love* their pounding, cleaned-up AC/DC image makes for some fun, randy rocking.

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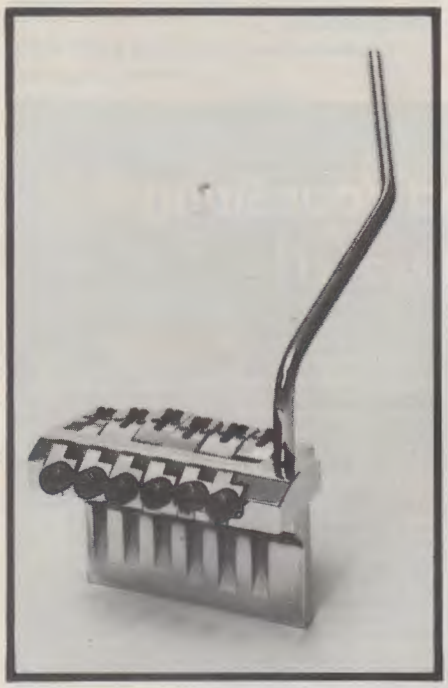

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With the new fine tuning system, easy restringing and smooth, accurate tuning can be achieved.

Standard "Traditional Series" models feature a normal allen key adjustable string lock. As an added luxury, all "Pro Traditional Series" models offer a lever-operated string lock.

U.S. list price of the standard "Traditional Series" tremolo is $129.50, with the "Pro Traditional Series" at $179.50. Choice of finishes include Brass, Bright Chrome or Black Krome.

APM Kahler
2725 Gretta Lane
Anaheim, CA 92802

GHS STRINGS

A multi-string bass set is the latest creation from GHS Strings. Look for a 5-string set, in long scale, medium, gauges 045-065-085-105-130 in the Bass Boomers series. Also available are two sets in Super Steel:

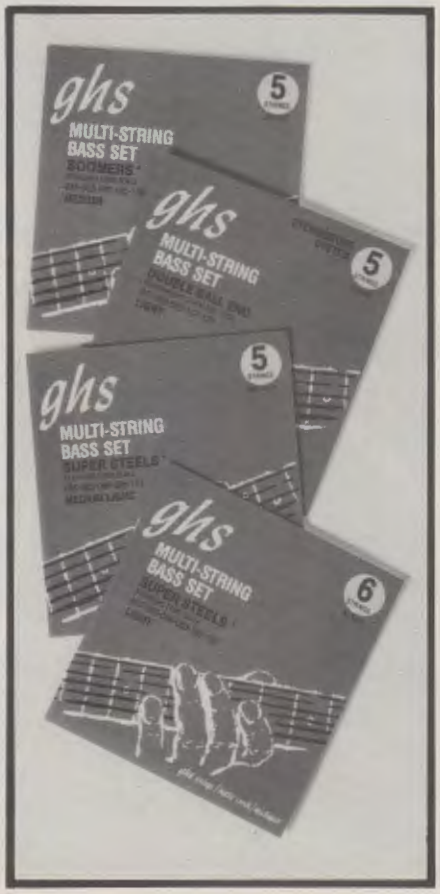
5-string, in long scale, medium light, gauges 044-063-080-098-121. List: $37.00

6-string, in long scale, light, gauges 027-040-058-080-102-126. List: $39.00

A double ball end 5-string set in roundwound stainless steel, light, gauges 040-058-080-102-126, is available for Steinberger Bass and the licensed copies. List: $39.00.

In addition to these new sets, GHS also has two sets for 8-string bass.

GHS Strings
2813 Wilber Ave.
Battle Creek, Michigan 49015



ZON GUITARS

Need a bass that is dimensionally stable, one that will not warp or twist? The dual pickup LEGACY bass by ZON GUITARS is a high quality, limited production, graphic neck bass guitar that provides just that.

The LEGACY bass is equipped with two custom design Bartolini pickups and a ZP-1 active electronics circuit board. This system has extended frequency response, allowing the player a wide range of tonal variations by manipulation of the controls without interaction between them.

Offered in 12 different colors, ZON uses the "DURALITE" process which produces a glass-like luster. Suggested retail is $1595.00 plus case.

ZON GUITARS
87 Cleveland Drive
Buffalo, NY 14225

COPELAND

As a departure from standard single coil and dual coil humbucking designs, Copeland now produces 6sc and 6dc multiphonic pickups with on-board integrated active electronics.

The model 6sc includes six individual coil-amplifier networks, while the model 6dc includes six dual coil-amplifier networks. Having six separate coil-amplifier networks provides for a hexaphonic signal output.

The power for either model may be supplied with two 9-volt batteries. Both the 6sc and 6dc models will fit into any standard humbucker cut out.

Copeland
4007 Seaport Blvd.
West Sacramento, CA 95691

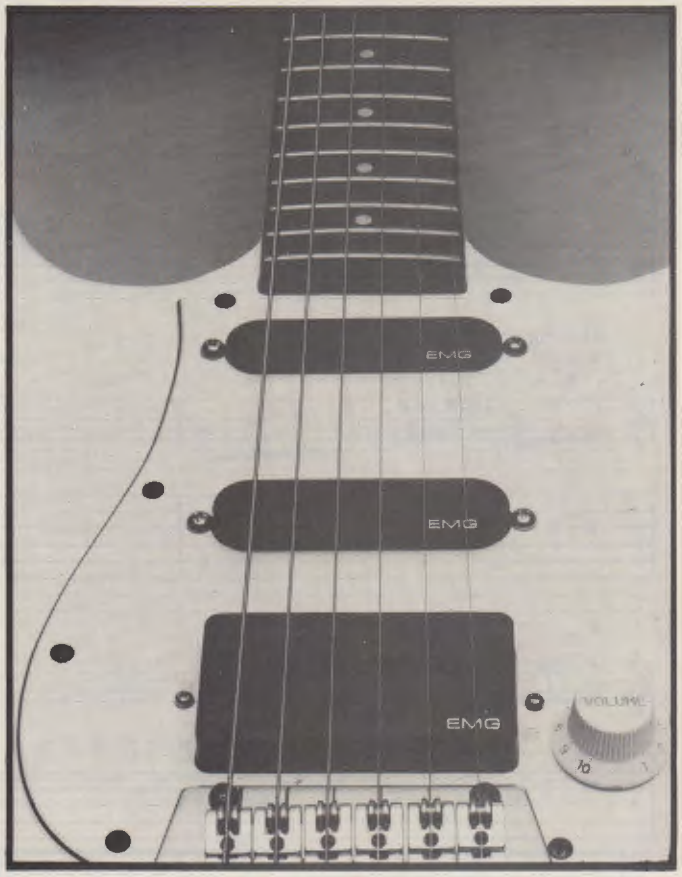
RANDALL

Randall introduces their RB125-115 COMBO BASS AMPLIFIER. The RB 125-115 is equipped with a 5-band equalizer with frequencies of 40 Hz, 140Hz, 390 Hz, 1.6 Hz, and 6 Hz.

The amp also employs a built-in bass enhancement circuit, which in effect almost doubles the power. The speaker section is a three cubic foot dual-ported, front-loaded enclosure with a 15" high efficiency full-range speaker. Plug-in casters are included.

The RB125-115 combo bass amp is now available in a new durable carpet covering material as well as the standard black tolex covering. The new carpet material prevents unsightly scratches and dents. Suggested list price is $699.50.

Randall Instruments Inc.
Dept. F
PO Box 26037
Santa Ana, CA 92799-6037



EMG

Brand new from EMG Inc. is the low impedance EMG-85 twin coil humbucking pickup. Characteristics of the EMG-85 include a brighter and fatter top, plus a lower end that will remind guitarists of the original humbucking PAF sound.

In an effort to please even the most discerning of guitar players, EMG now offers mix and match low impedance pickup systems. Whether your choice is a pair of humbuckers and one single coil, one humbucker and a pair of single coils, or one of each type of pickup, the choice is finally yours!

Look for mix and match low impedance bass pickup systems in the near future.

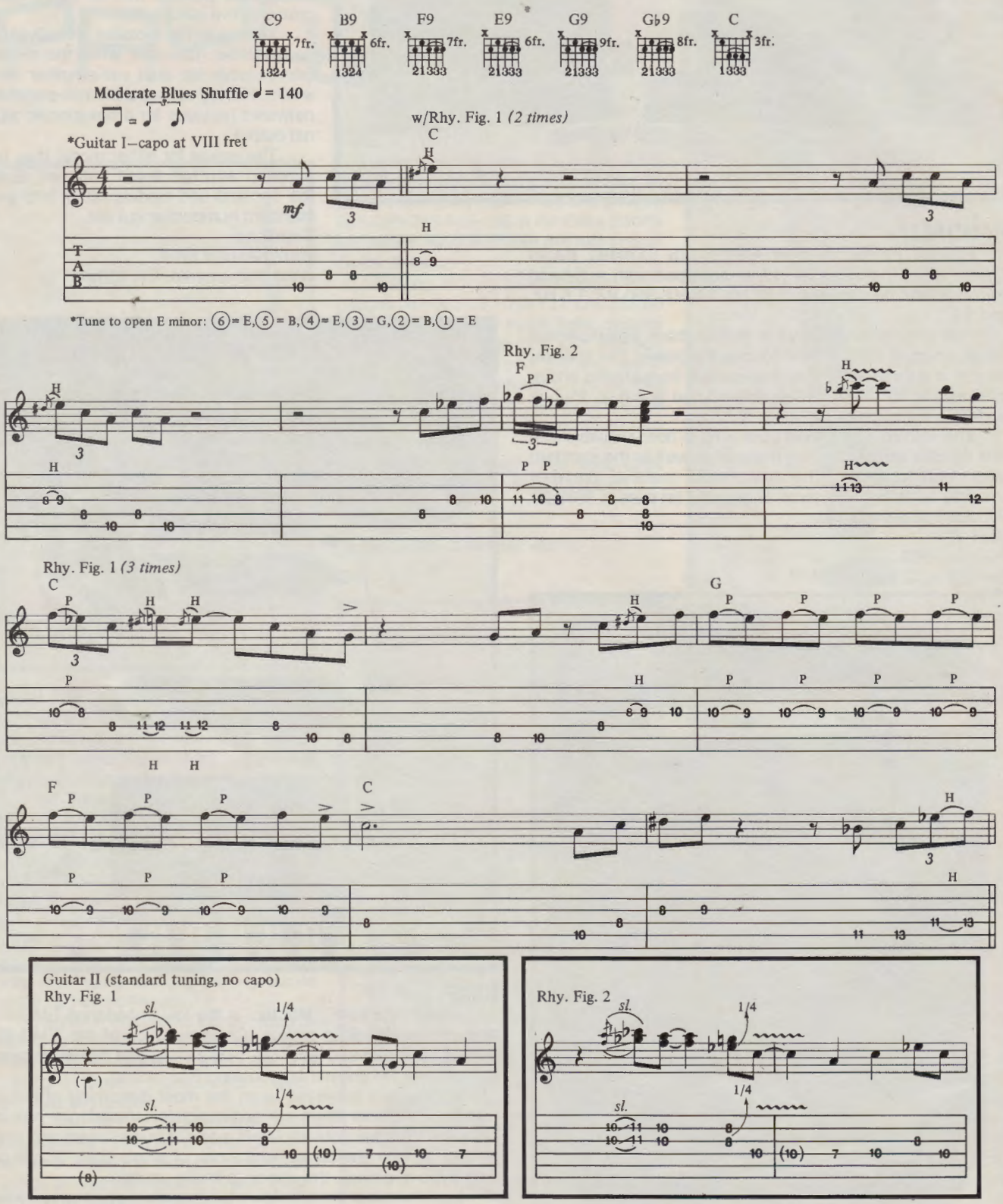
EMG Inc.
PO Box 4394
Santa Rosa, CA 95402

Tablature Explanation Page 60

ALBERT'S ALLEY

As recorded by Albert Collins
(From the album SHOWDOWN/Alligator 4743)

music by
Frank Scott



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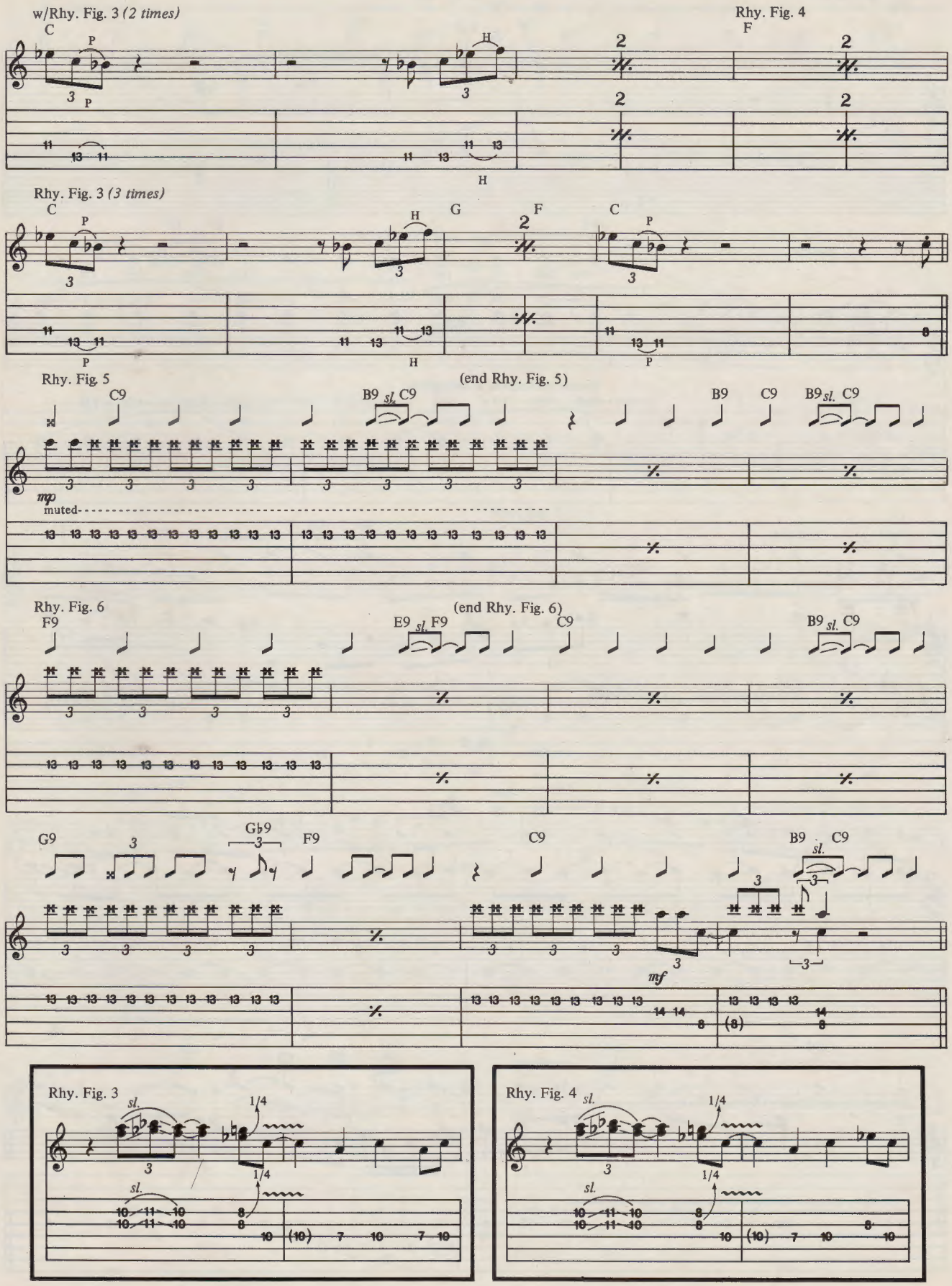
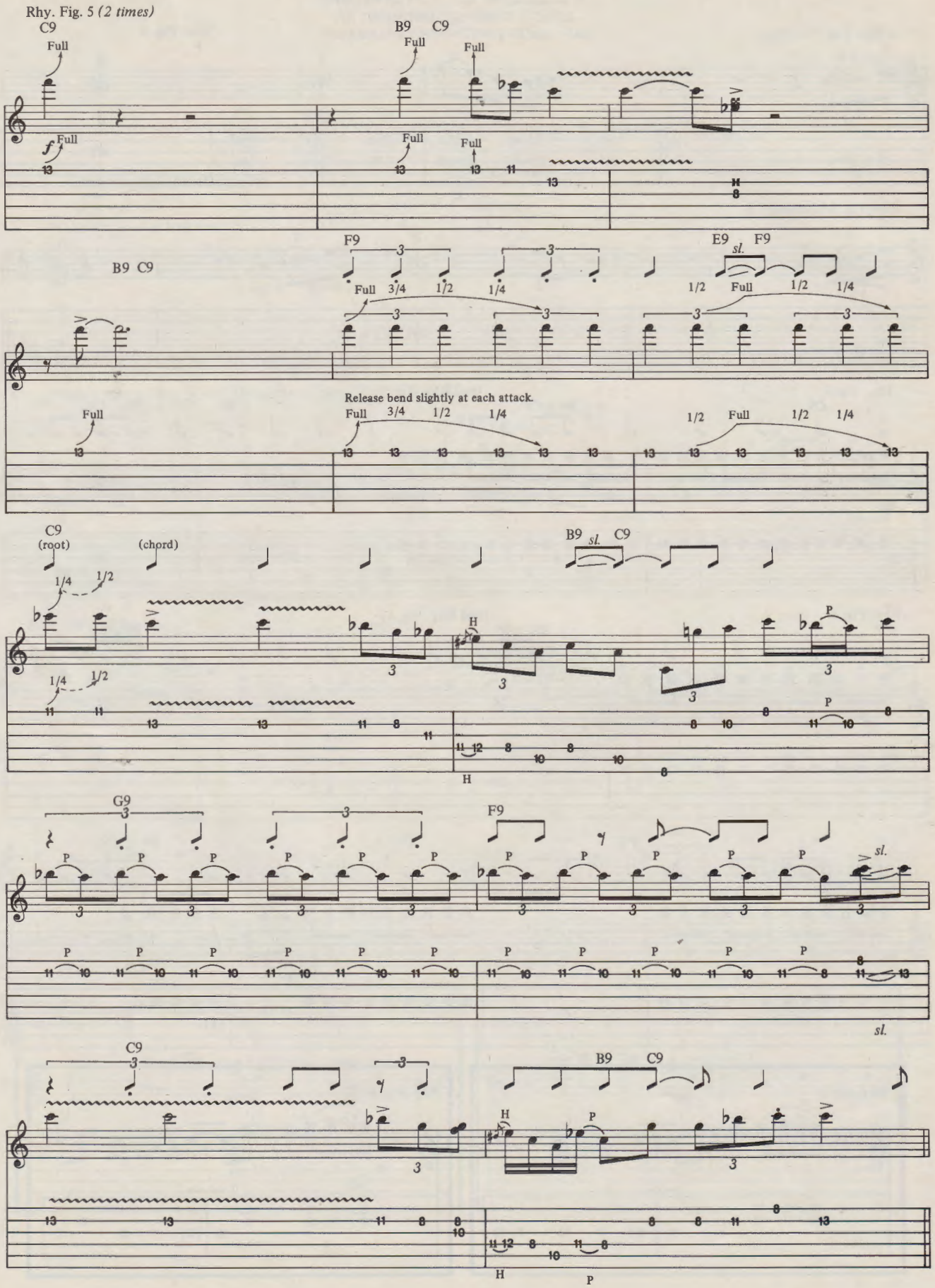
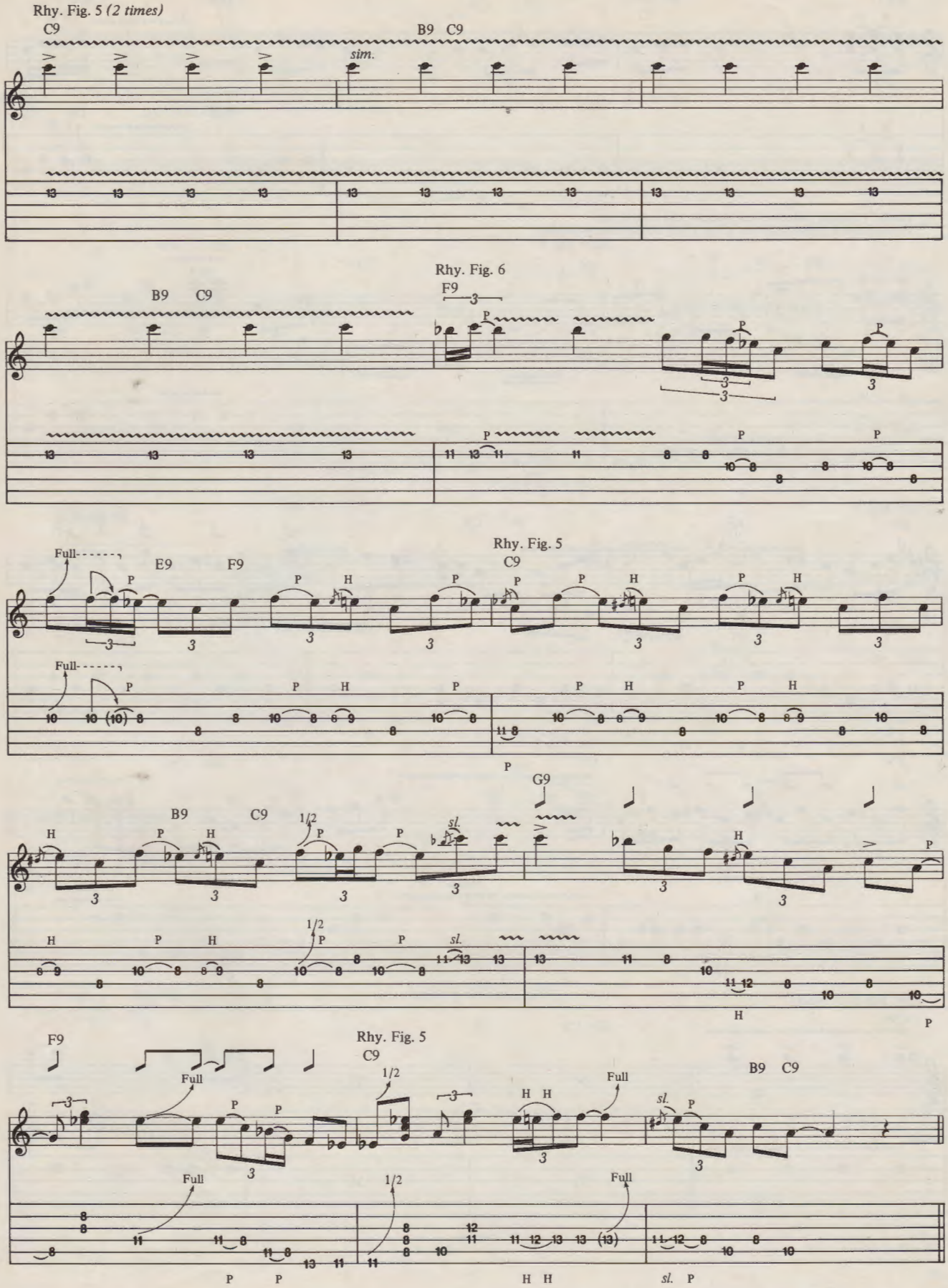

w/Rhy. Fig. 3 (2 times)
Rhy. Fig. 4
Rhy. Fig. 3 (3 times)
Rhy. Fig. 5
(end Rhy. Fig. 5)
muted
Rhy. Fig. 6
(end Rhy. Fig. 6)
Rhy. Fig. 3
Rhy. Fig. 4


Rhy. Fig. 5 (2 times)
C9
Full
B9 C9
Full
Full
Full
Full
Full
B9 C9
F9
Full 3/4 1/2 1/4
E9 sl. F9
1/2 Full 1/2 1/4
Release bend slightly at each attack.
Full
Full 3/4 1/2 1/4
1/2 Full 1/2 1/4
C9
(root)
(chord)
1/4 1/2
1/4 1/2
B9 sl. C9
H
P
G9
F9
sl.
C9
B9 C9
H
P


Rhy. Fig. 5 (2 times)
C9
B9 C9
sim.
Rhy. Fig. 6
F9
B9 C9
Full
E9
F9
Rhy. Fig. 5
C9
G9
B9
C9
1/2
sl.
F9
Rhy. Fig. 5
C9
Full
1/2
B9 C9

*Rhy. Fig. 5 *(2 times)*

C9 B9 C9 Full- 1/4

*Johnny Copeland's solo has been omitted; this point in the transcription is representative of where Albert Collins resumes soloing.

Rhy. Fig. 6

B9 C9 F9 E9 F9

Rhy. Fig. 5

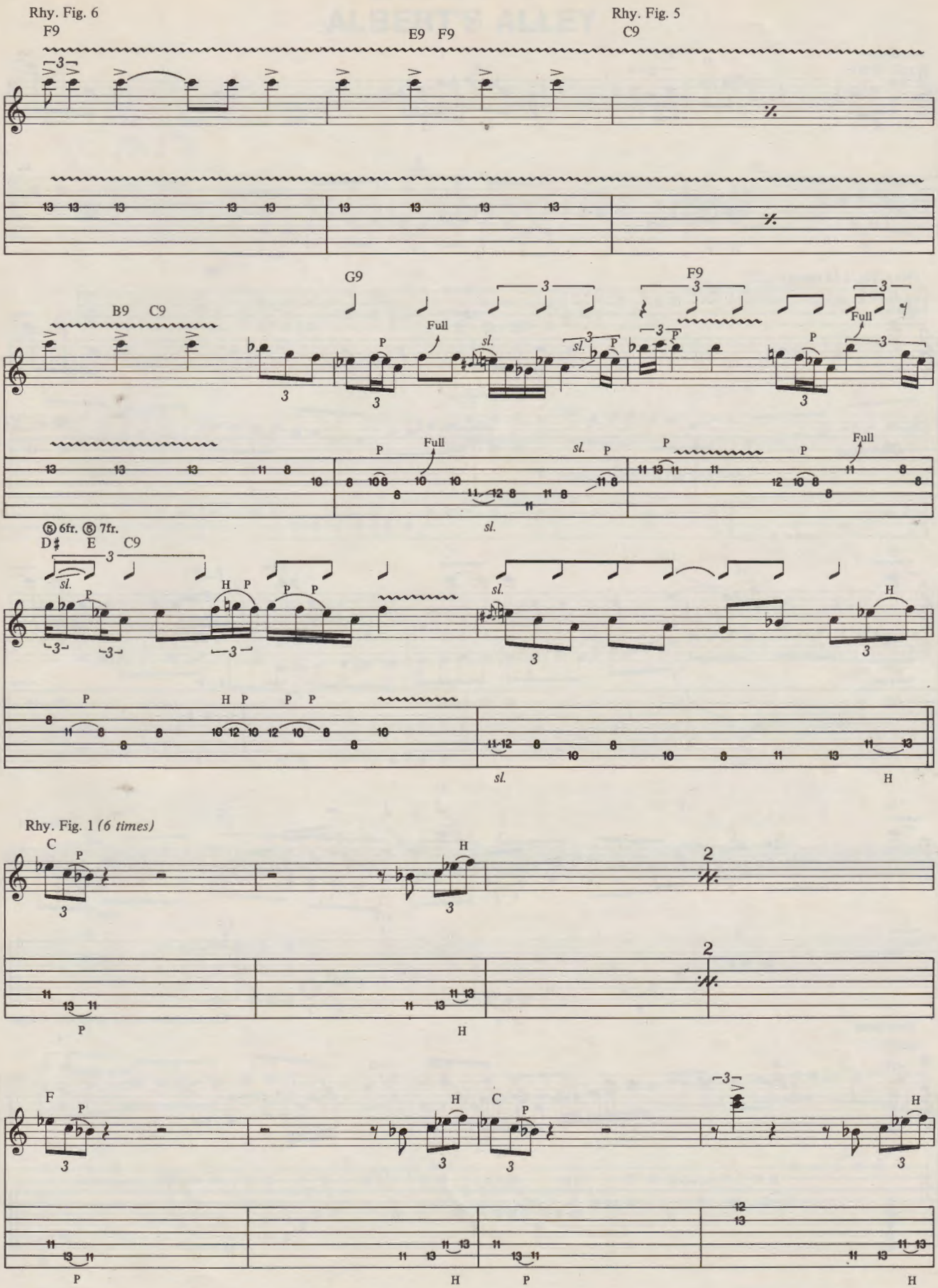
C9 B9 C9 G9 G♭9

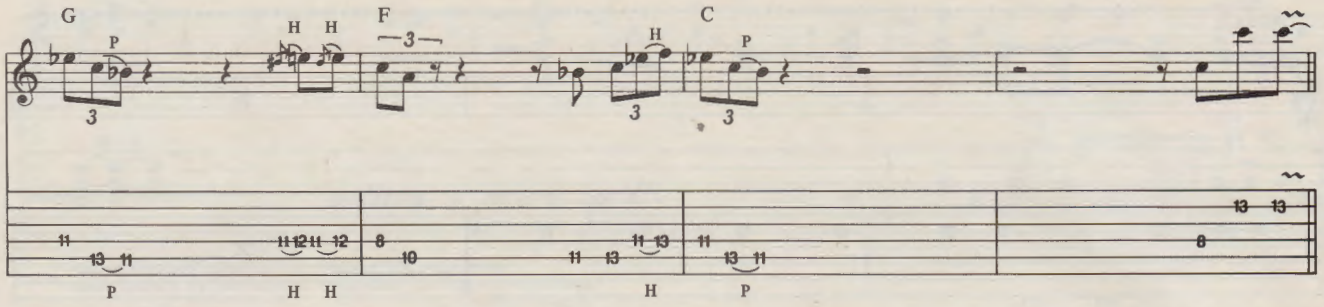
Rhy. Fig. 5

F9 C9 B9 C9

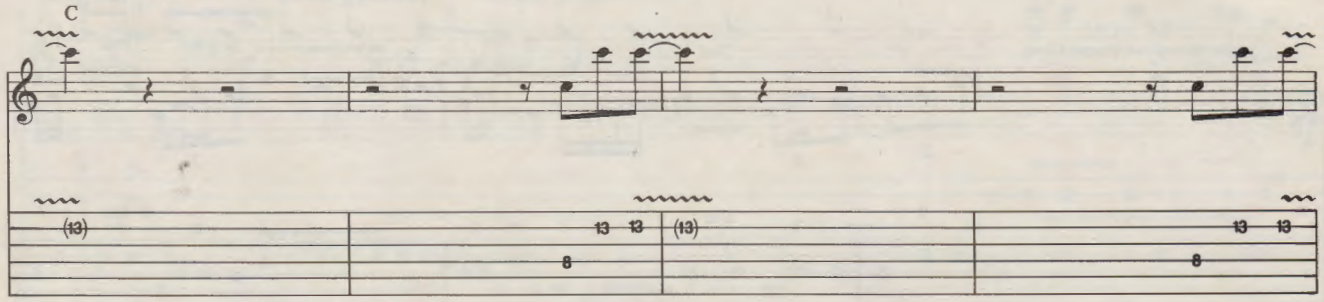
Rhy. Fig. 5 *(2 times)*

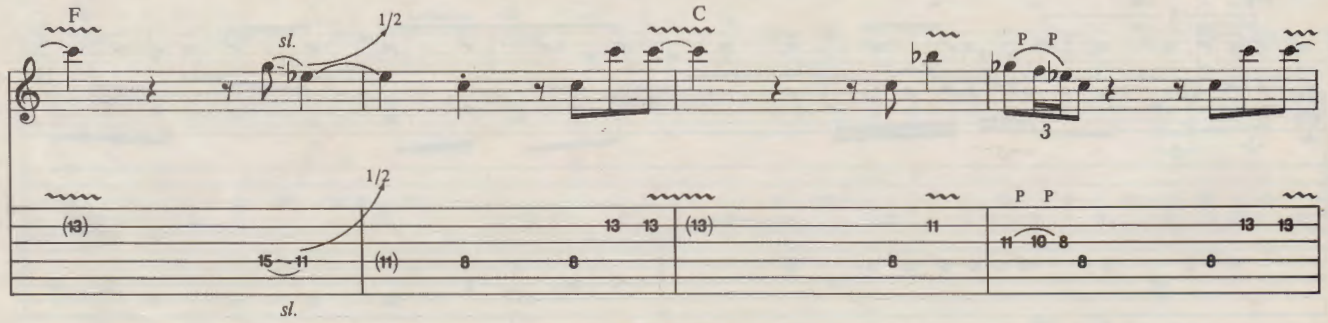
C9 B9 C9 B9 C9

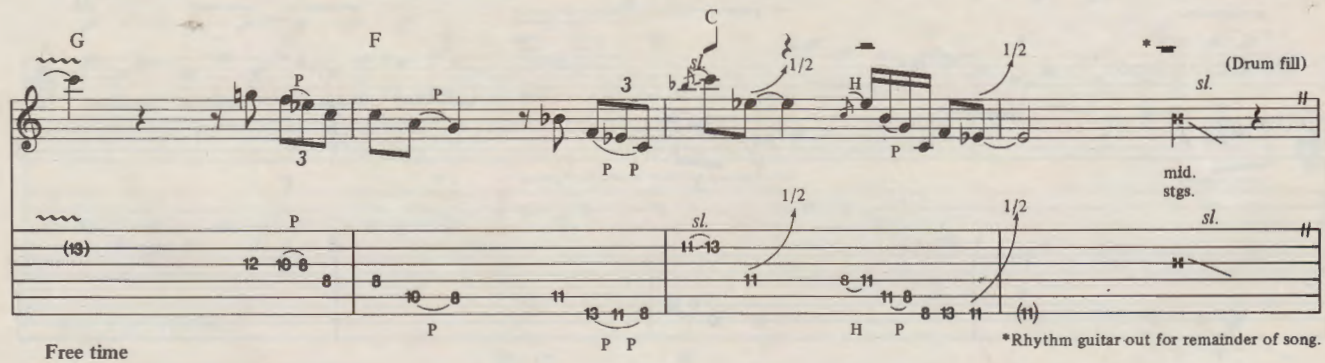

Rhy. Fig. 6
F9
E9 F9
Rhy. Fig. 5
C9
B9 C9
G9
F9
Full
sl.
⑤ 6fr. ⑤ 7fr.
D♯ E C9
Rhy. Fig. 1 (6 times)
C
F
C



Rhy. Fig. 1 *(5 times)*

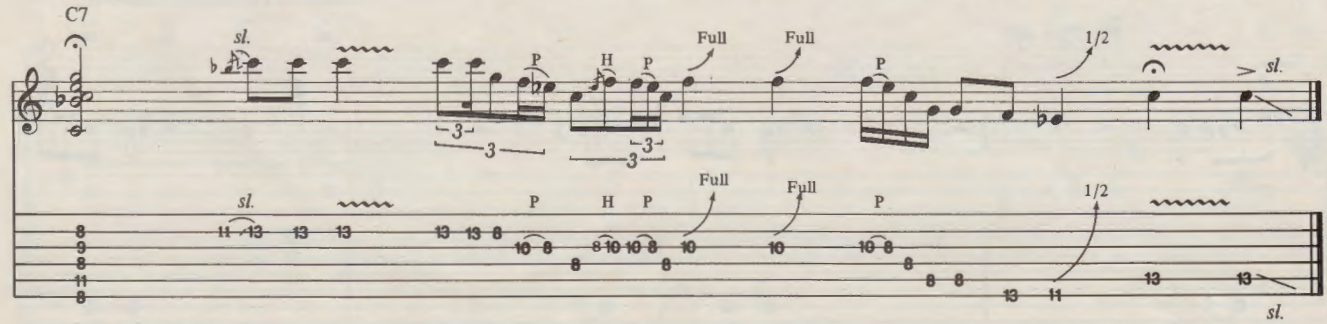






*Rhythm guitar out for remainder of song.

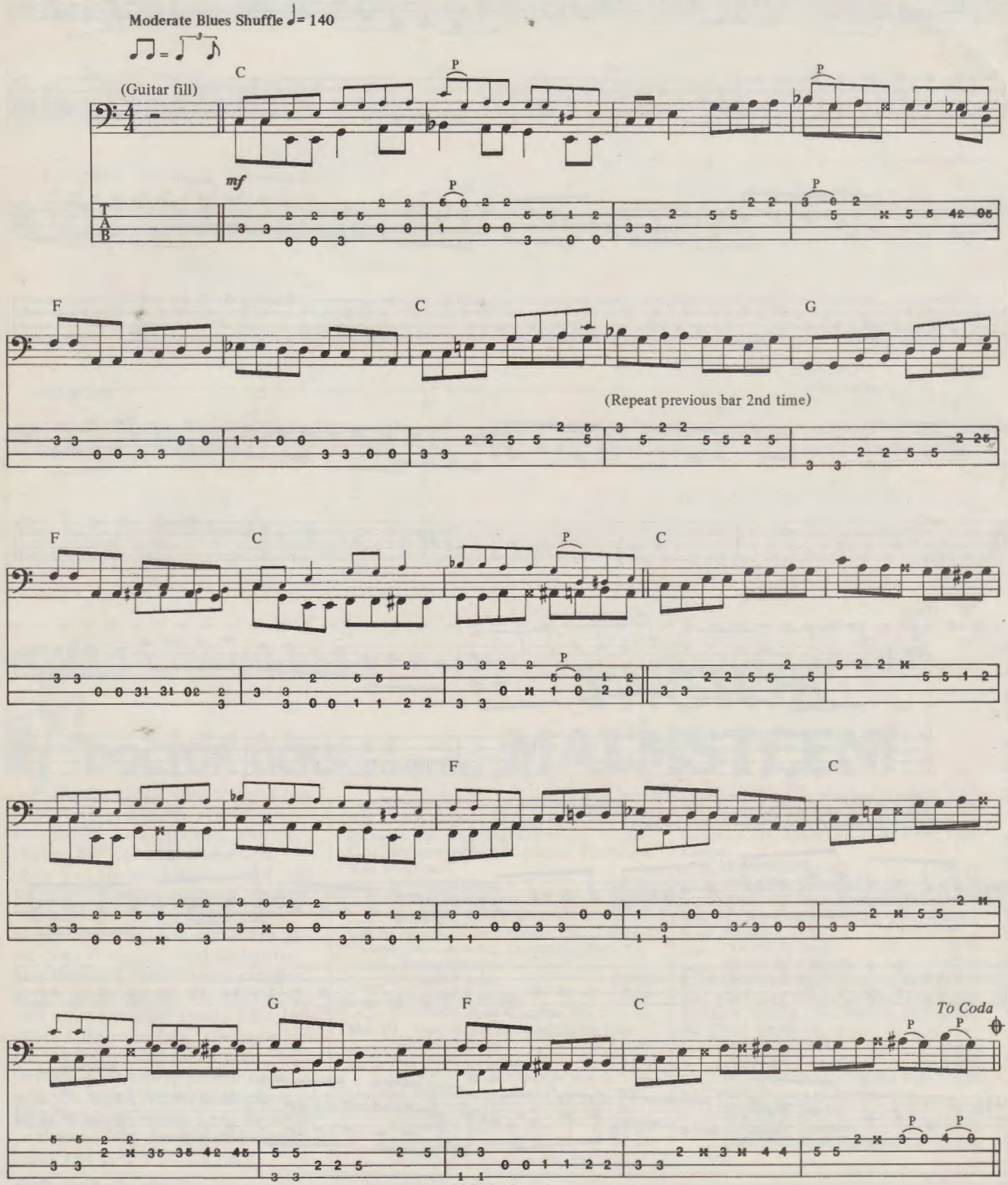
Free time



BASS LINE FOR

ALBERT'S ALLEY

music by
Frank Scott



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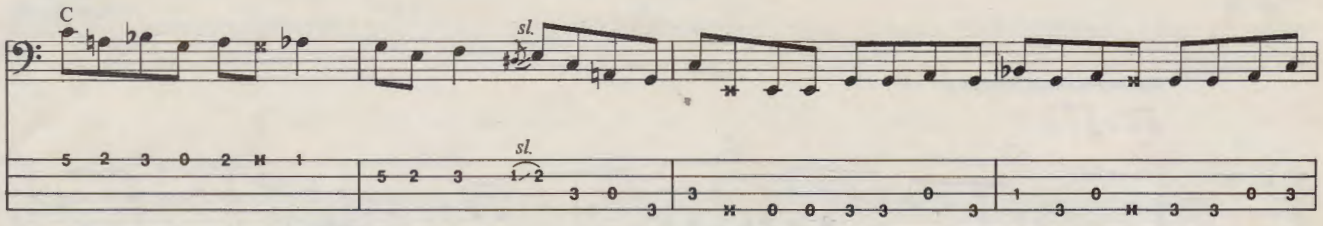
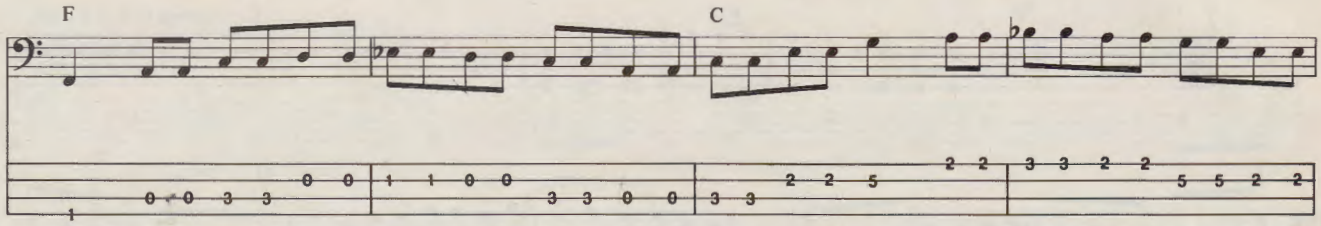
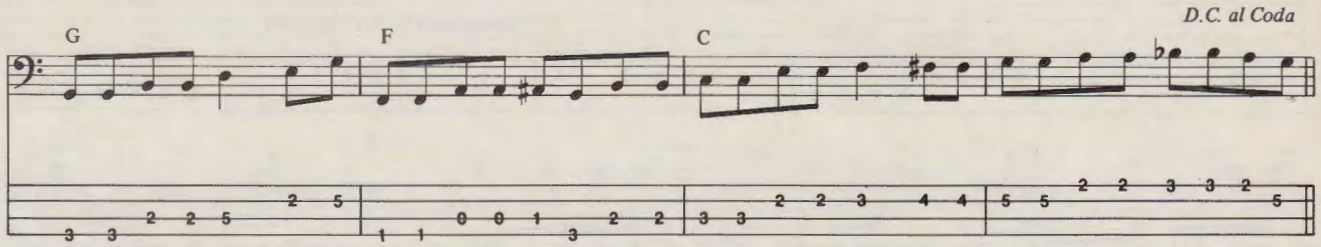
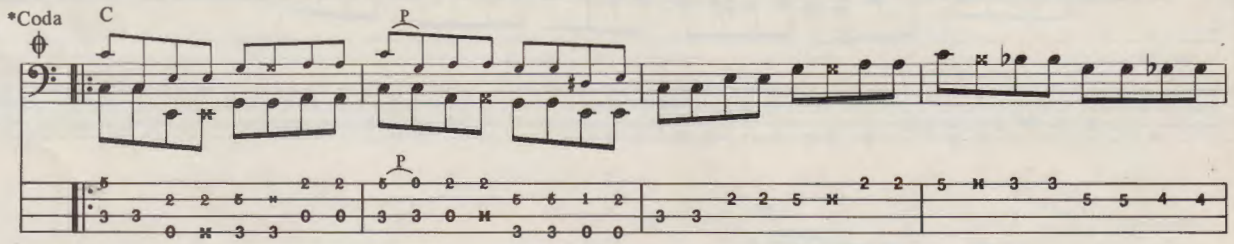
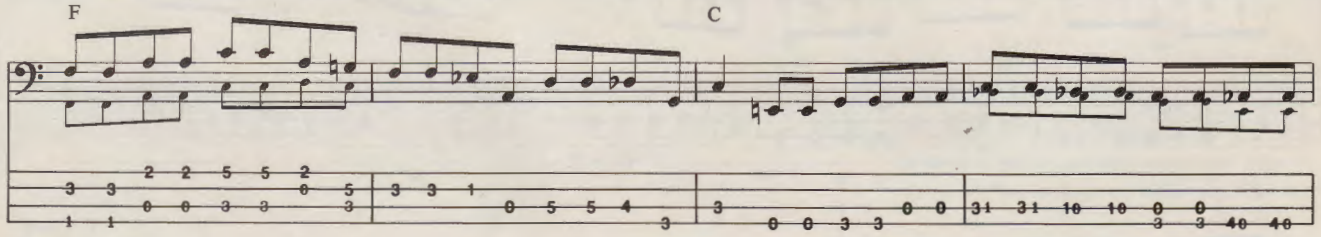


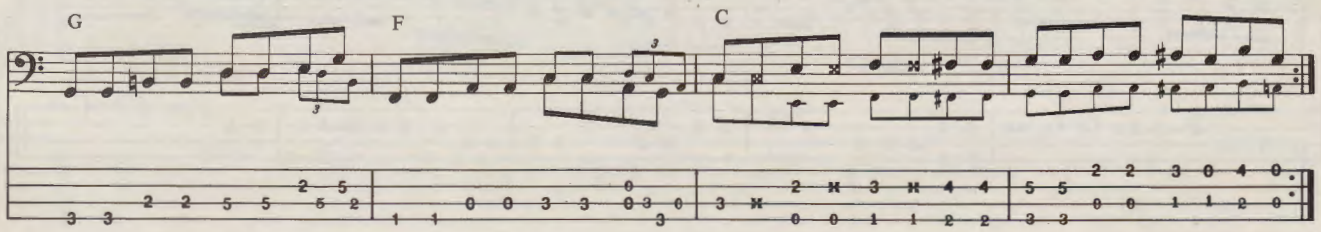


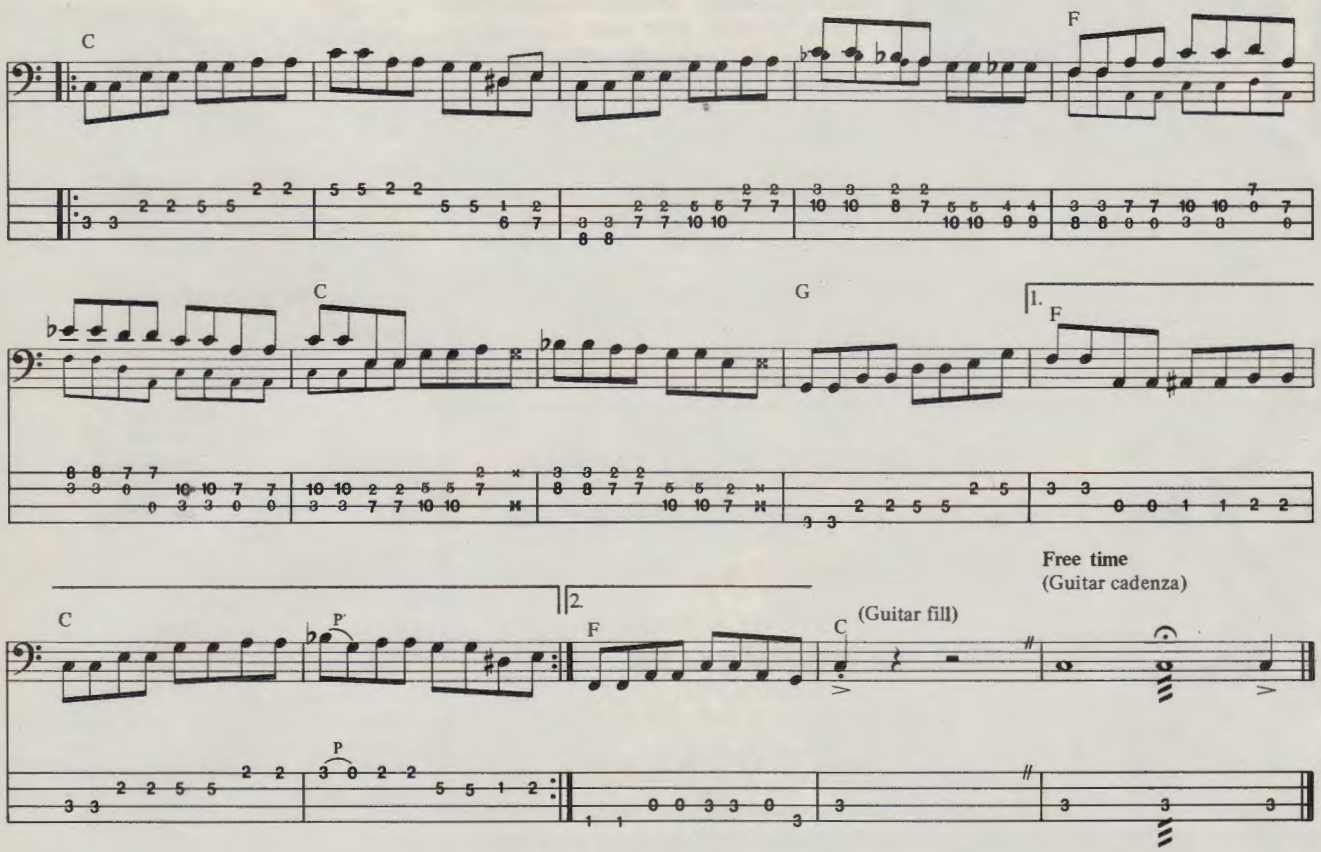




*Johnny Copeland's solo section has been omitted from both the guitar and bass arrangements. Coda is representative of the section where Albert Collins resumes soloing.







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Doctor Licks, who brought you heavy metal guitar solos from Bob Seger, Led Zeppelin, Van Halen, ZZ Top and others, now gives you his latest release–Vol. VIII –Yngwie! Swedish guitarist Yngwie Malmsteen is the newest "guitar wonder" of the rock world! His guitar licks in easy-to-read tablature and standard notation are captured in this transcription, the most accurate on the market today. Like Volumes 1 through 7, a cassette is also available that takes you through each solo a phrase or a lick at a time. Yngwie Malmsteen is just the latest Doctor Licks to come your way. Play along with Doctor Licks and play with the best!

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OPEN EARS

Continued from page 80

When you think a certain word is the only one that'll fit there, if you sit down and tear it apart you'll see that there's a lot of other ways to say it.

In your typical song set-up you could have two verses to lay something down, and then the chorus has to be the all-encompassing point of the whole song. So it has to be somewhat succinct and yet not too trite. I like to work backwards from the chorus, because it seems a little easier. I work best with experienced lyricists who I can collaborate with, using them as a sounding board.

The most exciting part of the songwriting process is when I hear the song played with a band—when everybody can play the parts. Right when we're first learning it and it sounds good and feels good and everybody's up and paying attention to the notes but still not totally sure. Those first few times when you hear everything come together, especially if it's a complicated piece; that's my favorite time. Stay tuned. ■

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Zeppelin/Page fanatic would like to correspond with anyone interested in trading licks and techniques of Jimmy Page.

Mike Brobeck
Rt. 14, Box 406
Jonesboro, TN 37659

I am a 17-year-old guitarist who has been playing for one year. I'm looking for tips on playing faster, solo-building and songwriting.

Randy Lintz
106 Country Lane
Troy, IL 62294

I am desperately looking for any information on a band called Freedom Jam and its members. They toured the Midwest high schools a few years ago. Its members are Hank House on keyboards, Chuck Sarchione and Armando Fullwood on guitars, Mark Warfel and Carlos Bean on vocals, and Tom Beaghen on drums.

White Wolf
2617 Forest St. #2
Port Huron, MI 48060
(313) 325-1593, ask for Lori

17-year-old bassist looking to form or join band in my area. Prefer to play melodic metal. I have the desire to write and play original material. Must live in the Boardman-Poland area.

Curt Nichols
12948 State Line Rd.
Petersburg, OH 44454
(216) 542-9156

WANTED: Bass player, vocalist, drummer and keyboardist for new band in local area. We play rock and new wave style music. No experience is necessary.

Brent Murphy
5252 W. Delphi Pike
Marion, IN 46952

WANTED: Pictures of semi-professional bands. I am currently writing a paper on beginning bands and would appreciate group shots and/or solo publicity pictures along with description of bands. All types of bands welcome.

Jessie E. Martinez
704 N. Trumbul
Bay City, MI 48708

Among the paragon of Boston's finest hard rock, Bang stands alone. This is one band that can truly knock your socks off. Guitarist Paul DiBartolo is a master at his art, weaving intricate lines of flash, melody and emotion into truly inspired guitar playing. With dynamic vocalist Michael McGovern and the top-rate rhythm section of bassist Rob DeLucka and drummer Tommi Gallo, nothing can stop these guys. Their songs are catchy, melodic and memorable. Where a great many bands fall short, Bang has achieved the much-lauded ability to create magic with their music. They have the looks, talent and the magnetism to become superstars.

Debi DeMarco
10 Little John Drive
Billerica, MA 01821

"My X100B's Scream"

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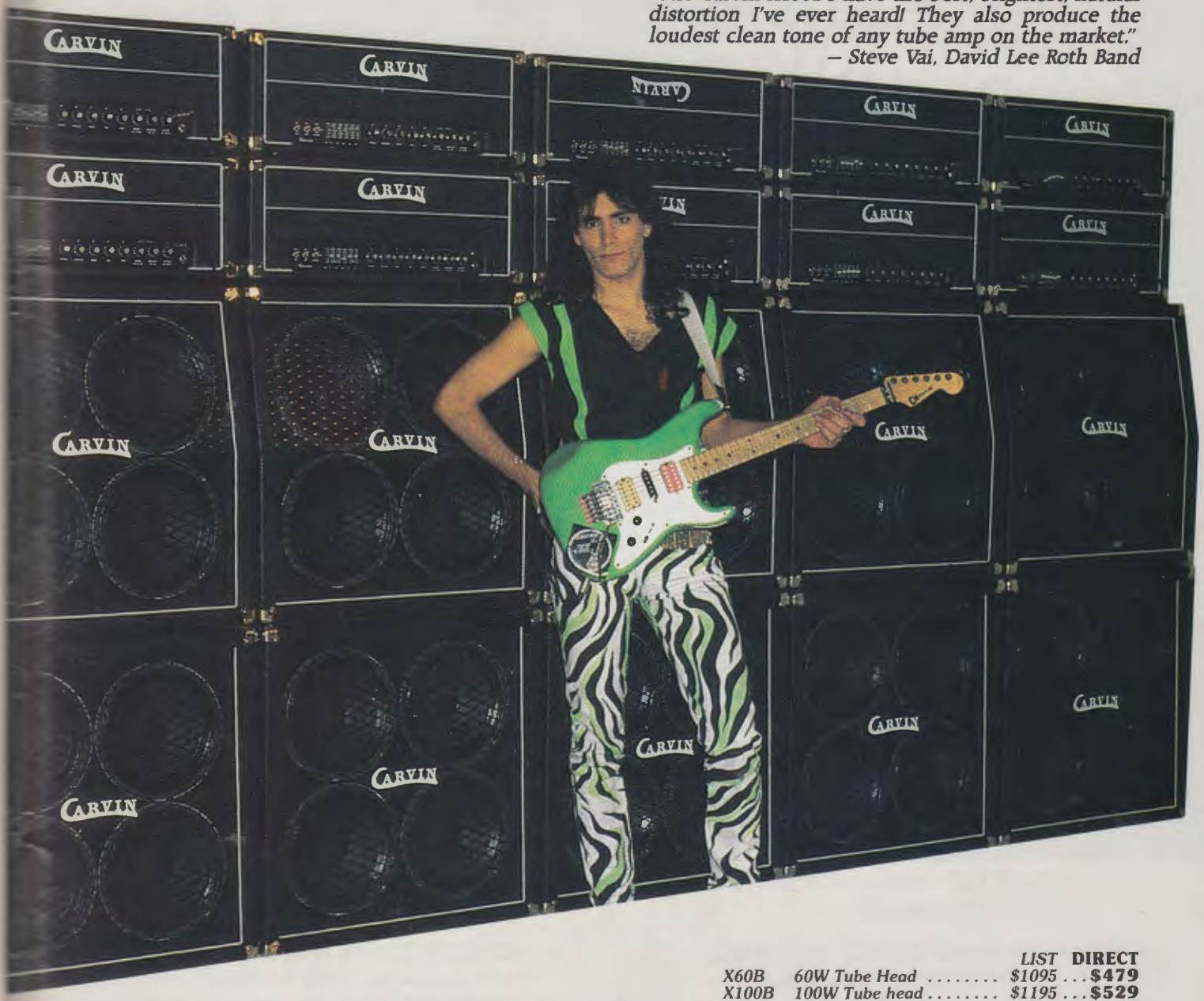
— Steve Vai, David Lee Roth Band



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X60B	Single stack Hi Energy	$1890	$799
X100B	Single stack Celestion	$2090	$899
X100B	Double stack Hi Energy	$2785	$1199
X100B	Double stack Celestion	$2985	$1319

After hearing the incredible guitar work of Steve Vai you know why he needs an amp that is capable of screaming highs or a natural clean tube sound that is instantly foot-switchable. He also requires the versatility provided by the active tone controls and 5 band graphic E.Q. The reverb system Steve says, *"Is the best I have ever heard in a guitar amplifier."* Steve has been using the X100B's for several years because they deliver all of this and more with exceptional reliability.

Each Carvin V412 speaker enclosure is engineered and tuned for maximum presence and efficiency, giving more volume per watt. The heavy-duty cabinet construction is obviously superior. Even the heavy 12 Ga. diamond steel grate protecting the speakers is strong enough to stand on. Both the optional Carvin High Energy or Celestion speakers will give the popular British sound without compromise.

The X100B amp stack is the premier tube amp setup that will give you the sound you're looking for whether you play jazz, light rock or heavy metal. All Carvin products are available "DIRECT" from our manufacturing plant in Escondido, California, saving you hundreds of dollars in profits made by distributors and dealers. You can't buy a better tube amp than the X100B. If not convinced after trying one for 10 days, your money will be refunded. Send for your FREE 84 page color catalog. To rush 1st class mail enclose $1, $5 for foreign.

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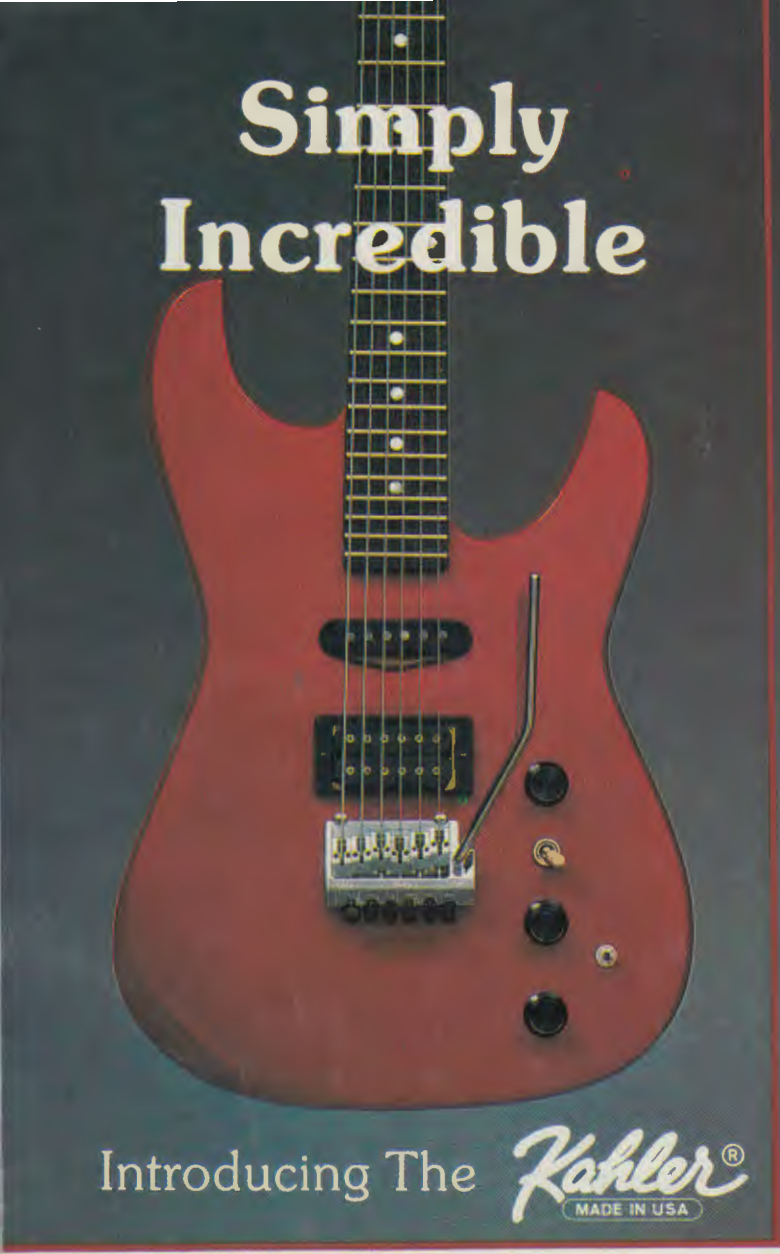
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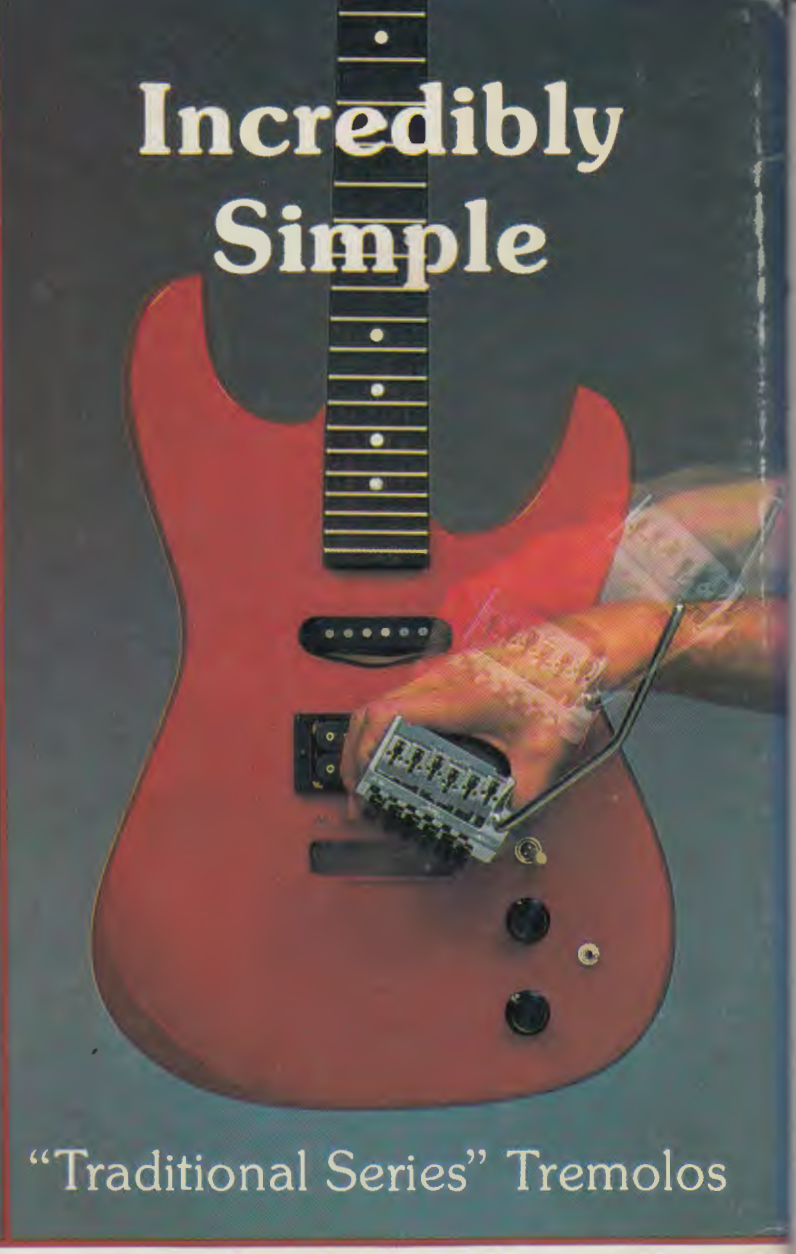
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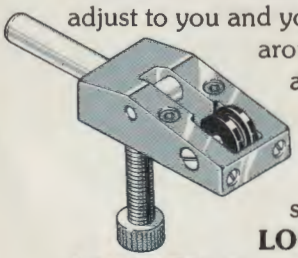
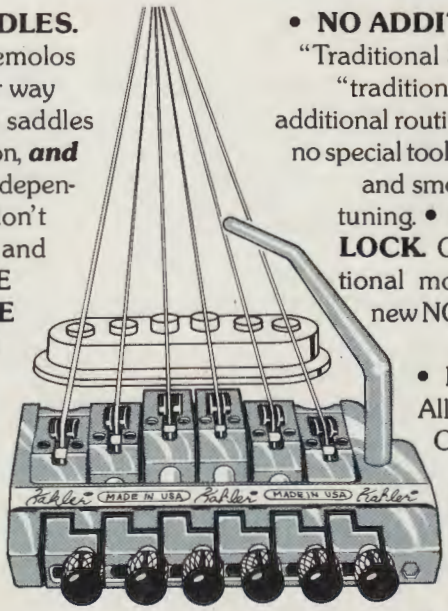
The KAHLER® fulcrum tremolo Does it all!



• **6-WAY ADJUSTING BRIDGE SADDLES.** KAHLER® "Traditional Series" fulcrum tremolos adjust to you and your style (not the other way around). Our new bridge saddles allow you to set intonation, ***and*** string spacing all independently. Now you don't lose control of feel and sound. • **EXCLUSIVE LOCK DOWN BRIDGE SADDLES.** Our new roller saddle locks solidly to the tremolo mounting plate to insure solid harmonic transfer for superb tone and sustain. You can also lock out any roller movement if you prefer. • **ARM TENSION ADJUSTMENT.** Separate screw adjustment allows you to choose easy or resistant tremolo arm rotation. The KAHLER® "Traditional Series". It's simply incredible!



Just drop it in and string it up. That's it!

• **NO ADDITIONAL ROUTING.** The KAHLER® "Traditional Series" easily retrofits any standard or "traditional" fulcrum tremolo mounting with no additional routing. Our new fine tuning system requires no special tools or string ends for hassle free restringing and smooth, accurate fine tuning. • **NEW STRING LOCK.** Our "PRO" traditional models include the new NO WRENCH string lock as standard equipment.

• **KAHLER® DURABLE FINISHES.** All new tremolos come in Brass, Bright Chrome and Black Krome. Check out a KAHLER® Standard or Pro "Traditional Series" fulcrum tremolos at your local KAHLER® dealer today. It's incredibly simple!

PATENT APPLIED FOR Kahler® MADE IN USA

American Precision Metal Works P.O. Box 9302, Anaheim, CA 92802 ★ B. C. RICH S/T guitar pictured above